

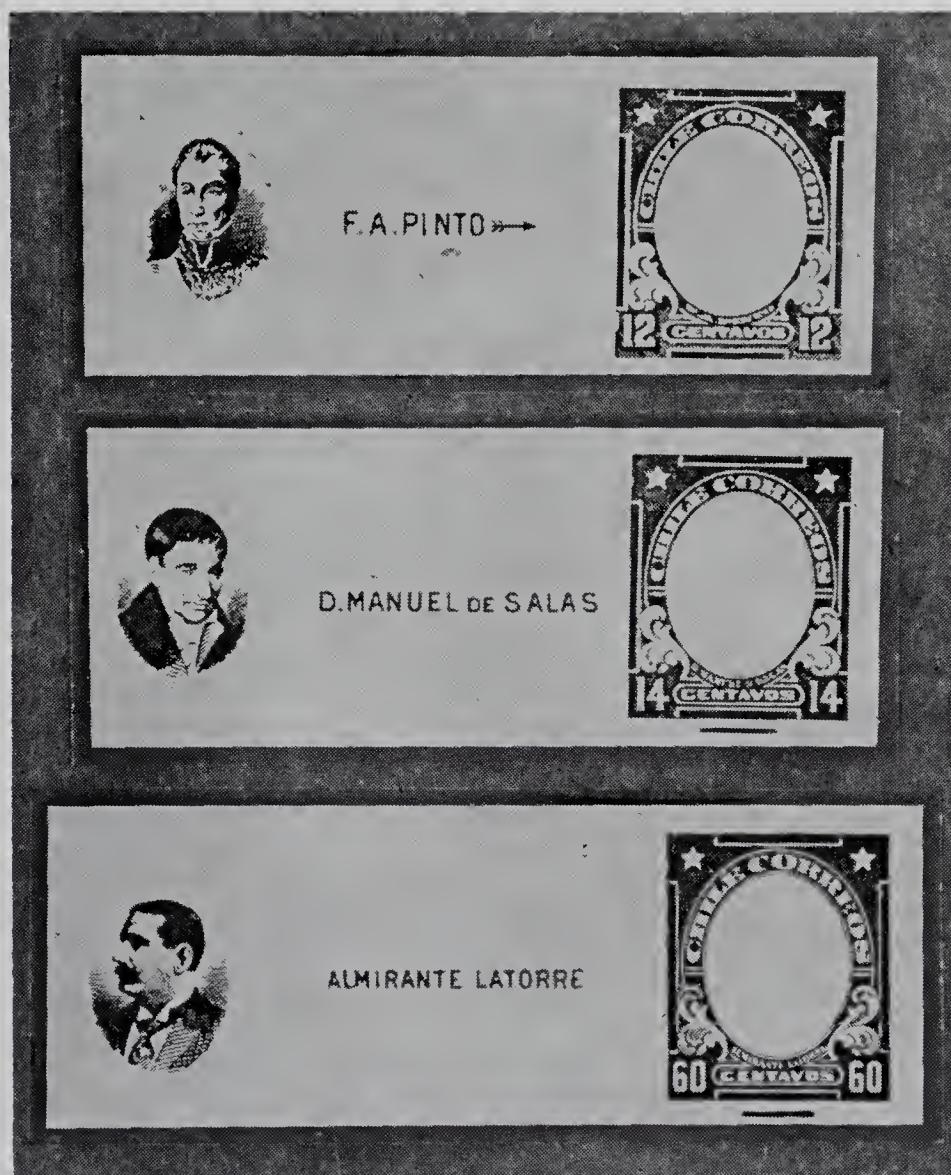
1964

Vol. 21, No. 2

Whole No. 82

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Die proofs of essayed but unissued Chilean "stamps"
of the 1915-27 set. (See Page 51.)

Official Journal of the Essay-Proof Society

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THE
STAMP
OF
APPROVAL

PROVIDENT TRADESMENS
Bank and Trust Company



SEVENTEENTH & CHESTNUT STREETS
PHILADELPHIA 3, PA

January 9, 1964

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The Essay Proof Journal



Vol. 21, No. 2

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Whole No. 82

Published Quarterly by the Essay-Proof Society.

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Subscription Rate

\$10.00 per year in advance.

Back numbers are available from the Secretary Price on application.

A sample copy will be sent to prospective members whose address is sent to the Secretary.

Advertising Rates

Forms for new copy are closed on February 15, for the No. 2 issue, May 15 for the No. 3 issue, August 15 for the No. 4 issue, and November 15 for the No. 1 issue.

The right is reserved to reject any advertisement offered.

Outside Rear Cover available in sequence on request by full page users \$32.50

Inside Front and Rear Covers available in sequence on request by full page users \$30.00

Full Page \$25.00 Half Page \$15.00 Quarter Page \$8.50

10 Per Cent. Discount for 4 or more insertions on advance contract.

Advertising should be addressed to The Editor

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P. M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Chile

Essays and Unissued Stamps of the 1915-27 Set

By Alvaro Bonilla Lara

In the years 1912 and 1913, the Chilean government decided to install its own printing works for the supply of postage and revenue stamps, bank notes and other fiscal and fiduciary valuables. The negotiations were carried out by the Chilean Minister in London, Sr. Agustin Edwards. The original equipment, machinery, etc., and the technicians who came to Chile to install and run it were all British.

The establishment was installed in a recreation park to the west of Santiago named "Quinta Normal de Agricultura," and the works were first called "Talleres de la Quinta Normal," the name being changed shortly after to "Talleres de Especies Valoradas" and, finally, some ten years ago, to "Casa de Moneda de Chile."

At the time the stamps in current use were those engraved by the American Bank Note Co. and bearing the portraits of various illustrious personages and ex-Presidents of the Republic. With the idea of giving a certain permanency to the set, the contractors, Messrs. Macdonald, were instructed to engrave dies for stamps identical to those in current use, even to the grammatical error in the inscription "CHILE CORREOS" which is not Spanish; it was not until 1928 that the mistake was corrected, when the inscription was altered to "CORREOS DE CHILE." Messrs. Macdonald had the necessary dies engraved, as well as certain plates, from which were produced the set the philatelist calls the "1915-27 issues," Scott Nos. 124 to 147.

It is not our intention to make a study of the whole of this issue, though in passing we might mention that it is the most interesting of all the modern stamps of Chile, and its study will reward those who investigate its many phases. Our purpose is to tell the story of four stamps, though that it is not perhaps the correct name for them, as they have a different character and at the same time are the greatest rarities that have come from the presses of the Chilean Mint.

A study of the dies received from London, of the plates ordered and from the trials and proofs which are known brings us to the conclusion that the intention of the authorities was to produce a set of stamps of the following designs and values:

- 1c Cristóbal Colón
- 2c Pedro de Valdivia
- 3c Mateo Toro Zambrano
- 5c Lord Cochrane
- 8c Ramón Freire
- 10c Bernardo O'Higgins
- 12c Francisco A. Pinto
- 14c Manuel de Salas
- 15c Joquín Prieto
- 20c Manuel Bulnes
- 25c Manuel Montt
- 30c José Joaquín Pérez
- 40c Manuel Rengifo
- 50c Federico Errázuriz
- 60c Almirante Latorre
- \$ 1 Aníbal Pinto
- \$ 2 Domingo Santa María
- \$ 5 José Manuel Balmaceda
- \$10 Federico Errázuriz, Jr.

We have a feeling that in the beginning, no 4c stamp was intended, but, as we will explain further on, this value with the portrait of Balmaceda almost became a reality. If one examines the catalogue lists of the two sets engraved by the American Bank Note Co., he will notice that had they been copied exactly by Macdonald, several of the ex-

Presidents would have appeared more than once in the proposed set. It was evidently to avoid this repetition that four other personages were selected, namely Lord Cochrane, Manuel de Salas, Manuel Rengifo and Admiral Latorre.

Quite some alterations, however, occurred between the original project and the set which was issued. Some values were omitted; some portraits were changed, and it was amongst these modifications that the rarities we will describe appeared.

We will take these stamps in order of value, the first being the 4c with the portrait of Balmaceda (Fig. 1). We use the word "stamps" although essay, proof or unissued stamp would be more correct, but which one of the three we cannot say with certainty.



Fig. 1

Figure 2



Fig. 3

President Balmaceda's portrait had appeared previously on the \$5 value of the 1911 set, and the original project for the new set repeated this. We do not know for certain what actually happened, but we are fairly sure that our reasoning is correct. In 1915 Chile elected as its President Sr. Juan Luis Sanfuentes, the leader of the Liberal-Demo-

cratic party, the so-called "Balmacedista" party, because it followed the ideas of that ex-President. Sanfuentes' election might be called the revenge of the party which had been defeated by the revolution of 1891, when the revolt of the majority of the country overthrew Balmaceda's government. The day following the end of Balmaceda's period as president, he committed suicide in the Argentine Legation where he had taken refuge. It seems more than likely that someone had the idea of issuing a small and much-used denomination, the 4c, to bear the portrait of Balmaceda, for political and propaganda purposes.

At any rate, matrices of this value were made, as there exist not only a single die (No. 44 of the Mint collection) but curious miniature sheets of six stamps, imperforated, in sixteen different colours (Fig. 2). In view of the variety of colours, it is possible that they constituted a range of sample colours sent out by Macdonald for the Chilean authorities to choose from:

dark green	sepia
sage green	chocolate
bluish green	blue
light green	dark french blue
scarlet	gris broken gray
light pink	purple gray
vermilion	light purple gray
scarlet lake	mauve

According to Herr Otto A. Schumann, these sheets were despatched from the Chilean Legation in London on February 26, 1916, a date which confirms our thought that the 4c Balmaceda had a political origin.

As for the Chilean Government Printing establishment, it would seem that it made a plate and from it printed one or more sheets in a brown colour similar to the 4c stamps current (Scott 144). How many were printed? We cannot tell, because in 1926 a fire destroyed the archives of the establishment and a vast quantity of data was lost to philately. It would not be out of place to mention that the fire was always believed to have been started intentionally and, in fact, the Director of the Printing Works was brought to trial and condemned.

It is believed that the few copies of the 4c Balmaceda in the hands of collectors came from a sheet presented to President Sanfuentes, who is supposed to have given them to members of his cabinet and to his friends. This is probably pure fantasy; what is more likely is that they came from waste which, at the time was usually sent to the paper factory near Santiago, at Puente Alto, to be pulped. What is definitely true is that the 4c Balmaceda is very rare, of great philatelic interest and much sought after by specialists of Chile. The Senf catalogue gave it catalogue status, along with the unissued 14c Salas, which we will discuss later.

Our opinion is that the Balmaceda is an essay. To give it the category of "unissued," it would have had to have been printed in quantity and to have been ready to be placed on sale but, for one reason or another, never actually issued. Scott gives the following opinion regarding this item: "A 4c stamp with portrait of Balmaceda and a 14c with portrait of Manuel de Salas were prepared but not placed in use. Both stamps were sent to the paper mill at Puente Alto for destruction. They were not all destroyed as some were privately preserved and sold." And we fully agree with them.

The twin brother of the 4c Balmaceda is the 12c Pinto (Fig. 3), which readers of this magazine will remember. The history of this 12c value is also based on suppositions. President Francisco A. Pinto appeared on the 12c value of the 1911 set (Scott 110) and on the 14c value of the short set issued in 1912, (Scott 117) both being printed in identical colours. The need for the higher value was evidently caused by an increase in the postal tariff.

Intending to avoid repetition of the same portrait on different valued stamps, and overlooking the fact that there was no longer any need for a 12c value, authorities ordered

plates in England for the 12c with Pinto's portrait and the 14c with that of the great minister, Manuel de Salas.

From the 12c plate one sheet, at least, was printed, but the destruction of the stamps printed and not needed could hardly have been more drastic. Only two copies exist, one of them perforated with the word ANULADO, in the Museum of the Chilean Mint, and the other, perfect copy, in the Ladislao Errázuriz collection.

This stamp, like the previous one, must be considered an essay. That does not lessen the fact that it is one of the greatest rarities in a collection of Chile, the one perfect copy being unique.

The 14c Salas is somewhat similar, although the ending is different (Fig. 4). The die was ordered from Macdonald, as were all others, and around 1920 a considerable quantity was printed for postal purposes. It was probably about that time that the printing establishment was advised that there was no postal tariff calling for a 14c stamp and, therefore, none was needed. For this reason the stamp was never placed on sale, but the stock was sent, as has happened before, to the paper factory for pulping. It was from this waste that a quantity of sheets was salvaged, but probably not more than one or two thousand stamps constitute the entire holding in collections. The vast majority of them are without gum, which was lost in the process of their salvage from pulping. Although this stamp is not listed by Scott, it is of great interest to the Chilean specialists who always include it in their collections.

In our opinion, this is a typical "unissued" stamp: a sufficient quantity was printed for it to have been issued but due to later events it was not actually placed on sale. The used copies that may be encountered have no special merit. They were cancelled to order or passed through the Post Office inadvertently, due to similarity of style to other values of the set.

The final member of the quartet which we set out to describe is midway, in rarity, between the 4c Balmaceda and the 12c Pinto. We refer now to the 60c Admiral Latorre (Fig. 5).

From the collection of dies in the Museum of the Printing Works, we know that one was ordered for a 60c stamp with the portrait of Latorre. With a plate, which may have been made in England or in Chile, some stamps were printed in blue, with a black center.



Fig. 4

Fig. 5

We do not know more than this brief fact. Not a single example exists in the Museum, and we know of only two copies in private collections. That from the Errázuriz collection illustrates this article.

Later an 80c stamp was issued in this design, in brown with the center in black (Scott 154).



Figure 6

Many years ago, in 1937, *Chile Filatelico* published an article of mine (Nos. 30 and 31) entitled "The Dies in the Talleres de Especies Valoradas" that dealt, with special emphasis, on the dies of this issue. The set printed between 1915 and 1927 is especially interesting because of the large number of values of which it is composed, its confusing history and the destruction of the official data. It is only from the stamps themselves that one can attempt to discover the real facts regarding this issue.

Of the rarities described, all four English-made dies exist. The 4c Balmaceda is numbered 44. The other three, which are illustrated (Fig. 6), are numbered 981 and 982 for the 12c Pinto; the 14c Salas is number 1073, and the 60c Latorre is number 1072. A study of these dies proves, in our opinion, the theories we have advanced regarding these essays, proofs or unissued stamps which constitute one of the greatest attractions in the collection of modern Chile, even though, at least as regards the 12c and 60c values, the number of collectors who can aspire to own them is very small indeed.

Commemorating the centenary of the International Red Cross, Chile issued two stamps in 1963, a 3c ordinary (Scott No. 343) on August 23, and a 20c airmail (Scott No. C249) on September 6. These were printed by litho-offset in the Chile Mint. The Minister of the Interior authorized this issue by his decree No. 1240 dated at Santiago, July 2, 1963.

A Glimpse Into the Past

(EDITOR'S NOTE: *Sol Altmann is an indefatigable researcher, not only for data on his special interests, such as engraving and engravers, but for any material dealing with essays and proofs, or with postal matters. During his years of culling many philatelic journals during hours at the Collectors Club of New York Library, Mr. Altmann has copied various articles which will be presented under this heading.*

The reader must be alert to the fact that these articles are presented as they were published, and are presented in THE ESSAY-PROOF JOURNAL as interesting bits of philately from the past. In many instances, later research has brought out more substantial facts, but the original offered herewith is as it appeared in the journal of record on the date indicated.)

The American Bank Note Company

By Joseph J. Casey

The Philatelic Journal of America, Vol. 3, p. 64

Albert G. Goodall, who has been president of the American Bank Note Co. for 15 or 16 years, died suddenly in April 1886.

When I first met him about 10 years ago, he seemed to have a deep-seated distrust of all stamp collectors, caused in the first place by the dishonesty of one of the employees under the previous president, Mr. Gavitt, which employee was detected in selling the proofs of the company's work in stamps, and increased in the second place by the unscrupulous tactics of a dealer in stamps.

It was some time before this aversion could be overcome, but I finally succeeded in convincing Mr. Goodall that there were collectors and collectors, and that reputable amateurs should not be made to suffer for the misdeeds of a few black sheep that are always to be found among stamp collectors.

Henceforth our relations were the most cordial, and in the broader walks of life he was a warm-hearted gentleman with whom nothing prevailed against a service to those he had chosen as friends. In the field of Philately, I was one of the very few upon whom he was inclined to confer what every advanced collector prizes.

Mr. Goodall was somewhat of a collector himself, though not a philatelist. He had a well-filled album containing ordinary and choice specimens of postage and revenue stamps, in strange admixture, the gift of foreign governments and of friends.

I fancy that his album served him as an index of the character of the stamps of other countries, a sort of check-list of the progress of the postal and revenue systems of the world so far as stamps are concerned.

However, it contained specimens which would make the eyes even of an advanced amateur glisten, but of which my present purpose will not permit me to speak in detail.

Sometime after his return from South America I received a note from Mr. Goodall asking me to take charge of his album and loose stamps, and arrange them properly.

This task had a particular pleasure for me, as it gave me the opportunity I had long desired, of seeing much that is unknown of the work of the American Bank Note Co.

While engaged in arranging and mounting the stamps the sad event happened, to which previous reference has been made.

The King is dead, long live the King! The American Bank Note Co. has lost its president.

The American Bank Note Co. has gained a president in the person of Mr. James Macdonough who, as first vice-president and as manager of the Art Department of the Company, has been mainly instrumental in making the company synonymous with all that is beautiful and artistic in painting and engraving.

Previous to 1859 there were several firms in New York, Philadelphia and elsewhere engaged in the engraving and printing of bank notes, bonds, postage stamps and works of a kindred character.

Competition became lively and the work becoming considerably cut up, until scarcely any profit was left, many of these firms consolidated, and formed the American Bank Note Co.

Mr. Macdonough, connected with one of these firms, himself an engraver of the highest rank, was called into the consolidation. While in the preliminary stages of company formation, matters were assuming a shape which seemed to imply bad faith on the part of some of the organizers, and Mr. Macdonough would have none of it.

He set about forming a rival company and had so far succeeded that in 1859 he created "The National Bank Note Company," contenting himself with the position of secretary.

From the excellent (I might add unique) character of the work provided by this company, it soon earned a world-wide reputation. The genius of the designer and the engraver, Mr. Macdonough, and the business management of the treasurer, Mr. A. D. Shepard, put the work of the National Bank Note Co. in some shape or other, into almost every civilized government in the world.

Diplomas for exhibitions—that of the U. S. Centennial and the still more artistic diploma of the Australian exhibition—railroad bonds, bank notes, drafts, postage and revenue stamps, under the treatment of Mr. Macdonough and his skilled engravers were so unlike anything of the kind attempted before that the company grew into marvelous proportions and soon had the cream of home and foreign work in its specialty of line-engraving.

The two companies are of interest to stamp collectors, because of the great number of foreign stamps made by them.

But if one needs any proof that the work of the National Co. was of superior merit, let him compare the 1864 and 1867 Argentine; the 1868 and 1879 (made in 1876 and 1877) Bolivia; the 1866 and 1878 Brazil; the 1867 and 1877 Chile, and others that I could name, the first date in each instance representing when the American got the contract, the second when the National succeeded it.

Take the stamps of our own country, and compare the postal series of 1851, those hideous emanations from Carpenter's shop in Philadelphia, with the series of 1861, 1869, 1870; compare Carpenter's U. S. document and proprietary stamps with the 1878 proprietary stamps.

Compare the private die stamps made by Carpenter with the exquisite little gems issued when the National obtained the contract, and in every case of any such comparison the work done by the National merited every praise that could be bestowed on it.

In 1879 the American, Continental and National Bank Note Companies consolidated under the name American Bank Note Company.

More About: An Act Relating to Printing Impressions from Portraits and Vignettes

By Phillip Rochlin

Dr. Blanchard's desire to learn the ultimate fate of the bill "relating to printing impressions from portraits and vignettes"¹ is easily satisfied—and in a most surprising and unexpected manner. The bill, in a somewhat different version from that previously recounted, passed both Houses of Congress; it was approved and signed by the President of the United States and became law. What is more, it is still part of the law of the land, although no longer actually in force.

The story begins in the Senate of the United States during the first session of the 46th Congress². On April 3, 1879, Senator Henry B. Anthony of Rhode Island introduced the following bill (S. 343) which was referred to the Senate's Committee on Printing:

Be it enacted, &c., That the Secretary of the Treasury, at the request of a Senator, Representative, or Delegate in Congress, the head of a department or bureau, art association, or library, be, and he is hereby, authorized to furnish impressions from any portrait or vignette which is now, or may hereafter be, a part of the engraved stock of the Bureau of Engraving and Printing, at such rates and under such conditions as he may deem necessary to protect the public interests.

The bill was reported back to the Senate on May 8. Four days later, on May 12, Rep. Otho R. Singleton of Mississippi introduced an identical bill (H. R. 1989) in the House of Representatives. This bill was referred to the House Committee on Printing.

Complications now began to occur. On June 5, Mr. Singleton (who was a member of the Committee on Printing) reported H. R. 1989 to the House with an amendment. The amendment was to strike out at the close of the bill the words "at such rates and under such conditions as he may deem necessary to protect the public interests," and to insert in lieu thereof the words:

Provided, That the party or parties applying for the same shall deposit in advance, with the Chief of the Bureau of Engraving and Printing, the cost price of said portrait or vignette and ten per cent additional.

There followed, then, one of those nonsensical verbal exchanges that occur not infrequently in the august halls of our Congress. It is quoted verbatim from the *Congressional Record*:

Mr. OMAR D. CONGER (Michigan): I move to amend the bill by inserting after the word "library," the words "and the postmaster at the Confederit X Roads" as among those who may receive the benefit of this bill.

Mr. SINGLETON: The gentleman has always some foolishness; I do not understand what he means. I do not propose to bandy words with the gentleman.

Mr. CONGER: I think the idea of making this Government, through the Bureau of Engraving and Printing, a publishing house for members of Congress and others, to supply portraits to them at a profit, in order to bring money into the Treasury, is a very foolish affair.

Mr. SINGLETON: If the gentleman understood the matter a little better he would not make that remark. The proposition comes from your own side of the House.

Mr. CONGER: I do not care where it comes from.

Mr. SINGLETON: Wait a moment. It simply allows those who wish these vignettes or portraits to get them by paying enough to indemnify the Government, just as you go

now to the Government Printing Office and purchase such books as are printed there upon depositing the cost price and 10 per cent additional; that is the whole of it.

Mr. CONGER: I understand that only a certain number of impressions can be taken from any kind of plates without wearing them out; and if the Government does not need these plates any longer, let them be sold to somebody who can make a little profit on them. I do not believe in the Government being a picture dealer.

Mr. SINGLETON: I know the gentleman is great in small matters. I wish he would rise to something more important.

Mr. CONGER: Well, I think this bill was committed to the right person to report it to the House.

Mr. SINGLETON: If the gentleman would employ his immense genius in something of more importance, I think it would be better for the country.

The exchange between the Congressmen having been concluded, the House then agreed to the amendment reported by Mr. Singleton and rejected the amendment facetiously introduced by Mr. Conger. The amended bill was then passed by the House and sent to the Senate.

Later the same day, June 5, 1879, the amended H. R. 1989 arrived at the Senate and was referred to the Senate Committee on Printing. It was a copy of the bill at this point that Dr. Blanchard illuminated with his comments¹.

The Committee, thus apparently without knowing it, now had before it, in effect, two versions of the same bill: the original version (S. 343) and the amended House version (H. R. 1989).

On June 11, Sen. Anthony reported out S. 343 which, after consideration, was passed by the Senate. The next day, June 12, Mr. Anthony reported out H. R. 1989 with an amendment by way of a substitute; the substitute was the Senate bill, S. 343, which was passed the previous day. "I was not aware when that was passed yesterday," he said, "that we had a House bill relating to the subject before the committee. . . ." The Senate concurred in the substitution and recalled its original version (S. 343) from the House.

The "new" H. R. 1989 was then returned to the House for concurrence in the amendment. It came before the House on June 21, when the following exchange took place:

Mr. JOHN A. McMAHON (Ohio): I desire to ask whether this measure meets the approbation of the Treasury Department.

Mr. MARK H. DUNNELL (Minnesota): It does.

Mr. McMAHON: I think it would be very dangerous indeed to allow impressions of these vignettes to go out for any purpose whatever. I know that a proposition of this kind, when made some ten years ago, did not meet the approbation of Mr. Clark, then the head of the Bureau of Engraving and Printing, who entered his protest against it, stating that to allow these impressions to be issued would be in the interest of counterfeiters. . . .

Mr. JOSEPH G. CANNON (Illinois): I ask permission to make a single statement. A week or two ago I was at the Treasury Department, and speaking to the chief of this bureau, I expressed my desire for a set of these vignettes for the library of an institution in my own district. He replied that if this bill passed he would be very happy to furnish them, but that he could not do so otherwise. I understood him to say that he thought the bill a very proper one. This is all I know about the matter. I cannot see any impropriety in the passage of the bill.

Mr. McMAHON: In 1867 this matter was brought to the attention of a Senate committee then investigating the Bureau of Engraving and Printing; and the report of that committee embraces a letter from Mr. Clark to Senator EDMUNDS denouncing this proposition as very dangerous. I do not think we ought to allow these impressions or vignettes to go out. There have been some rumors, at any rate, about some of these impressions going out and about some plates being missing. We ought not to authorize by law anything of this kind.

Mr. CANNON: This is nothing more than any one can get by getting a bank-bill.

Mr. McMAHON: But there is a difference, (and that is the very point which Mr. Clark makes): If, for example, a man wants to counterfeit a five-thousand-dollar gold note, he must, in order to get a genuine impression to be used in connection with that counterfeit, invest \$5,000 in a genuine note. That makes the difference.

Mr. CANNON: These will be printed on different paper.

Mr. McMAHON: I think this is a dangerous bill to be passed in this shape.

Mr. CANNON: It is only proposed to print the picture, not the whole note.

This exchange having been concluded, the bill, on motion of Rep. John D. C. Atkins (Tennessee), was then referred to the Committee on Banking and Currency, where it remained until after the second session of the 46th Congress opened Dec. 1, 1879. Action then was swifter and without complication.

On Dec. 17, the bill was reported back to the House, the Senate amendment (that is, the substitution) was concurred in, and the bill was now back to its original version. The next day the enrolled bill was signed by the Speaker of the House and the Vice-President of the United States as President of the Senate. President Hayes signed the bill on Dec. 22, 1879, and it became law. The official text was printed as Chapter 2, *U. S. Statutes at Large*, 46th Congress (1879-81), vol. 21, page 59; it is usually cited as: ch. 2, 21 Stat 59.

What happened subsequently can only be surmised. We should recall that this law was passed during the period when the so-called "Government Gift Books" were being made up. It is, perhaps, coincidental that the book described by Dr. Blanchard in 1955³ was made for William A. Wheeler, Vice-President under Rutherford B. Hayes, the President who approved the Act.

Apparently so many requests were received for these impressions of portraits and vignettes that they interfered with the normal operation of the Bureau. Accordingly, the then Secretary of the Treasury, Charles S. Fairchild, using the authority granted him by this law to furnish the impressions "at such rates and under such conditions as he may deem necessary to protect the public interests," issued the following regulation⁴:

TREASURY DEPARTMENT,
OFFICE OF THE SECRETARY,
Washington, D. C., January 24, 1888.

SIR: In view of the frequent requests for the printing by your bureau of portraits and engravings for use in the preparation of publications under other than Government auspices, and for other private purposes; and the serious interruption to the regular work of your bureau entailed thereby, I deem that the public interests will be sub-served by a discontinuance of the practice which has prevailed of furnishing them, and therefore direct that,

hereafter, only such portraits and engravings as may be required for the use of the Government be printed.

Very respectfully,

C. S. FAIRCHILD,
Secretary.
T.

To the Chief of the Bureau of Engraving and Printing.

Thus, although this law is still "on the books" and is listed without comment as Title 31, section 174, in the *United States Code* (1958 ed.), it has been effectively superseded by Secretary Fairchild's order of January 24, 1888.

Secretary Fairchild's order and the citation to reference⁴ were pointed out to me by Mr. Charles E. Deery, Controller, BE&P, in a letter dated September 4, 1963. Mr. Deery also quoted a letter dated January 14, 1910, from Joseph E. Ralph, then Director of the BE&P, in reply to a private individual who wanted to obtain proof impressions of the type we have been discussing. Mr. Ralph wrote:

Sir:

I am in receipt of your letter of the 11th instant in regard to obtaining proof impressions of portraits on Japan paper of public men engraved by this Bureau. On February 8, 1909, you addressed this Bureau a letter relative to obtaining a copy of a book of specimens of engravings executed by this Bureau, to which I made reply that such books used to be issued, and, as I understood, were sold to private individuals, but the practice had been discontinued for some years. A further inquiry into this matter discloses that the regulation prohibiting the furnishing of these engravings to private parties was issued in 1888, since which time the practice of furnishing these engravings has been discontinued. I regret, therefore, that I am unable to be of any service to you in this matter.

The "book of specimens of engravings" to which Mr. Ralph referred, is almost certainly one of the "Government Gift Books" mentioned earlier.

One additional point requires clarification: What are the presidential and other portraits and miscellaneous engravings sold by the Bureau at the present time? These, Mr. Deery explains, are "production items, printed in quantity, sold at a nominal price, and are not classed as proof impressions or specimens. They are primarily intended for the use of educational institutions, libraries, historical and art associations, etc., but may be purchased by private individuals. . . . [Some of the items] have been authorized for use in security designs, but when so used, they only represent a portion of the whole engraved obligation.

"The terms 'proof impression' and 'specimen' presently describe impressions that may or may not consist of the entire engraved obligation. They are limited to a few copies and are only for official use."

¹ *Essay-Proof Journal* No. 77. Vol. 20, No. 1, p. 28 (1963)

² The legislative history of the bill is summarized from the *Congressional Record* (46th Congress, 1879-81) Vol. 9 [1st Session], pp. 184, 1142, 1266, 1794-95, 1910, 1943-44, 1959, 2010, 2155-56, 2280-81, 2312; Vol. 10 [2d Session], pp. 151-155, 186, 280.

³ *Essay-Proof Journal* No. 47. Vol. 12, No. 3, pp. 153-56 (July 1955).

⁴ *Digest of the Laws Relating to the Bureau of Engraving and Printing.* Compiled under the direction of the Director of the Bureau of Engraving and Printing, 1909. Washington, Government Printing Office, 1909. Treasury Dept., Document No. 2553, page 80. [This volume is not in the Library of Congress or the Treasury Department Library. The copy examined is in the Bureau of Engraving and Printing Library; it has been specially bound with interleaving and contains added notes, and I am indebted to Mr. James R. Baker, Head, Office Services Branch, BE&P, for making it available to me.]

Cycloidal Configurations

Or the

Harvest of Counterfeitors

By W. L. Ormsby

(Continued from JOURNAL No. 81, Page 11).

(*Editor's Note:* This is the last and most cogent installment of Ormby's pamphlet. Here he marshals his most telling arguments for the unit system of bank note engraving and ends in a blaze of purple prose so typical of the Civil War era.

Lest it should be thought, that, through my discoveries, I claim to *prevent* counterfeiting; I will simply say, that I merely claim to drive the counterfeiter to the necessity of *doing the work himself*. If he can do it well enough to pass, he can do it well enough to earn an honest living. We all know that bad coins are detected by base metals. We now have no such guide to detect bad Notes. Why? Because the genuine work, more frequently than the false, is employed in manufacturing counterfeits. The reforms that I propose will make the rule, which works well with coins, equally applicable, effective, and sure, in detecting bad Notes.

In a true system of engraving, to find a man's own work upon a counterfeit Note, would be evidence of his guilt, and

"Confirmation strong as proof of holy writ."

But, let the rule prevail at this time, and perhaps not a man that has ever engraved a die, would escape the prison.

The Unit System

What is this discovery which I have made?

It is, that a Bank Note, whatever may be its denomination, should be one indivisible picture, or, in brief, a

Unit.

What is the standard of value?

The quality of preventing alterations entirely, and admitting of counterfeiting itself, by no easier way than that in which the original is engraved—compelling the counterfeiter to be himself an engraver. The protection being in exact proportion to the quality and amount of labor involved.

How is the science of assay applied?

To analyze the Bank Note, and ascertain and determine its various qualities for preventing all known modes of fraud, so as to apply an effective remedy.

The foregoing is the *foundation* of a true system of Bank Note Engraving.

It is a common and grave error to consider improvements to *facilitate* manufacture, in this business, in the same category with those to facilitate the manufacture of boots, shoes, hats, or any other article of commerce. It must be kept in view that the quality of *inimitability* is imperative in the one case, which is not necessary in the other.

That which facilitates the manufacture of *any thing*, facilitates the *re-manufacture* of it.

He who invents any thing to facilitate the manufacture of boots and shoes, is a public benefactor, and may be justly rewarded by an exclusive right to its use for a season by "patent."

He who invents any thing to facilitate the manufacture of Bank Notes, facilitates the re-manufacture of them, or, in other words, the *counterfeiting* of them also, and no patent, in the nature of the case, can prevent counterfeiting.

The highest order of protection against counterfeiting Bank Notes is a historical vignette, because the greatest variety of talent is required in its execution. It bears the same relation to geometrical lathe work that fresco painting does to wall-paper, or Mozart music to that of the hand-organ.

The protection against counterfeiting in such a vignette, consists, simply, in the presumed lack of skill on the part of him who attempts it. Nothing more.

Now let such a vignette be enlarged or shaped to the size of a Bank Note, and the highest protection against counterfeiting that the graphic art can possibly achieve will be obtained.

This plate, if properly designed, will be proof against alterations, and if it be printed in two colors, which may be done without extra expense, it will be proof against photographic counterfeiting also; and thus by the application of the most simple means we may keep the counterfeiter continually at bay.—Not on principles of cycloidal mystery or secrecy, but of utter defiance. Not because he does not know how the work is done, but because he can not do it.

Established by Eight Years' Practical Use

THE UNIT SYSTEM, I am happy to state, is not altogether an untried theoretical problem, as the following will show:

"NEW YORK, April 9th, 1862.

"STEPHEN BEEDE, Esq., *Cashier of the Carroll County Bank, N. H.*

"DEAR SIR—Having frequently had occasion to refer in newspaper and book publications to the One Dollar Note which I engraved for your Bank in 1854, as embodying great security against alterations and counterfeits, I respectfully request that you will favor me with your opinion of its merits as practically obtained by its circulation.

"Respectfully your obt. serv.,

W. L. ORMSBY."

"Carroll County Bank, Centre Sandwich, N. H., April 22d, 1862.

"W. L. ORMSBY, Esq.,

"Dear Friend—In answer to thy request of my opinion of the merits as practically obtained from the circulation of our One Dollar Notes, engraved by thee in 1854. There has never been an attempt, to my knowledge, to alter or counterfeit them, and I believe them to be as secure from a successful operation of that kind, and perhaps more so, than any engraving I have ever seen. But their appearance, after having been a little worn, is not what I would like. As a handsome Bank Bill, with an attractive picture upon its face, will be taken better care of and carried longer in the pocket than one of an opposite character.

"Respectfully,

STEPHEN BEEDE, *Cashier.*"

I am very glad that the gentleman has referred to the Beauty of a Bank Note as one of its requisites. My mind has been so intent on the qualities that our soldiers and their families would value, viz. *genuineness* and *redeemability*, that I had quite forgotten this excellence. On this point I am quite sure that if I could make Bank Notes so perfectly beautiful that people would *keep them in their pockets* as gems of art, all Banks of issue would throng my studio. But I know that all Banks of issue are not, by design, Banks of redemption. I know, also that this class of Banks is the first to profit by any prevailing fashion.

The Carroll County Bank Note was the very first design on the Unit System. It was engraved with my own hands, simply with a view to protection against counterfeits. Both the designer and engraver can improve upon it. Let us have the true System of security first; and we can embellish and beautify in the highest degree required. It is enough that the foundation of the Unit System has proved sound by actual experiment. The following is additional testimony on this point.

"PHILADELPHIA, Feb. 1st, 1862

"The undersigned has been engaged in teaching the science of detecting counterfeit, altered, and spurious Notes, to Rail Road Officers, Bankers, and in twenty Mercantile Colleges during ten years past, and hereby certifies that, in his opinion, the One Dollar Notes of the Carroll County Bank, N. H., engraved by W. L. Ormsby, combine more security against alterations and counterfeiting than any other Notes in circulation in this country.

A. THOMPSON."

It will be observed by the date that the above was written since the Treasury Notes have been issued, and it can also be shown that the cost of a Carroll County Note was less than that of a Treasury Note.

We should think that it would be readily understood why a consolidated and incorporated stock company for carrying on the Bank Note Engraving business on the "die" system, looks discouragingly at, and speaks disparagingly of, such an innovation. The frightful expenses of Banks will be alluded to, as if the pecuniary affairs of those institutions had always lain heavy on the heart. Then the interminable time for Banks to wait for the worth of their money will be greatly deplored—and, worse than all, real, *bona fide* engravers will have to be sought for, and employed, and then—exeunt "Sesqui-oxide of chromium," "cycloidal configurations," and the last lingering hope of the counterfeiter's "great expectations."

Worthless Plans for the Prevention of Counterfeiting.

1. The American System of Duplicate Dies or Types. Exploded by an investigating committee of the Bank of England in 1820.
2. Perkins' Stereotype Plate. Useless in consequence of the facilities it afforded for counterfeiting.
3. Mr. Star's typographical colored printing plan, lost his bet of \$500, and everybody's faith at the same time.
4. New York General Banking Law, or plan of having all Banks in the State use the same forms of Notes. Abandoned by order of the Bank Superintendent, because it facilitated counterfeiting.
5. The plan of using the same plate for the different branches of State Banks. Same objection as the last.
6. Red Letters. Insecure, because they can be erased, altered, or imitated as easily as pencil marks.
7. Atwater's Patent Stripes. A secret mark, affording no protection to the public, because few were familiar with it. Easily imitated.
8. Combining vignettes so as to cover the Note, in imitation of the Unit System—an artful dodge.
9. Geo. D. Lyman's sectional arrangement of the note for different denominations. Same objection as No. 7.
10. The plan of having the number of vignettes correspond with the denomination of the Note. Same as last.
11. The plan of having the number of figures in a vignette correspond with the denomination of the Note. Same as last.

12. Schoonmaker's plan of a different location of the comptroller's die for different denominations. Same objections as the last.

13. Captain Glynn's Anti-Anastatic Bank Note Paper. A failure.

14. The plan of having different sizes of Notes for different denominations. Inconvenient and impracticable.

15. Desopyn's Red Tint. Met an early death.

16. Seropyan Patent Yellow Tint. Exposed and exploded by R. C. Root, Esq., of N. Y., who practically proved that it was no protection against counterfeiting.

17. Cycloidal or Geometrical Tints of any color. Easily counterfeited by lithographers.

18. Geometrical or Cycloidal Back Plates of any color. Same objection as last.

19. Patent Unalterable Anti-Photographic Green Tint. Altered and exploded by the Boston Association for the suppression of counterfeiting, composed of Three Hundred Banks! in 1857.

"The earth hath bubbles as the water has,
And these are of them."

The largest number of the above plans, have sprung up, and exploded, within the *eight years* that the One Dollar Notes of the Carroll County Bank, N. H., have been earning a respectable and permanent reputation on the **UNIT SYSTEM**.

Cycloidal Review.

RISE, PROGRESS, AND DECLINE OF THE ENGRAVER'S INTEREST IN THE BANK-NOTE BRANCH OF HIS PROFESSION.

It is within the memory of living men, that when, in times past, a Bank desired to procure plates engraved, and Bills printed, an Engraver was applied to in person. The distinctive appellation of Bank Note now attached to his profession, had not then acquired any degree of speciality. If the Bank was located in Charleston or Savannah, the Engraver would proceed thither with his modest atelier and execute on the spot the work required.

As Banks increased, the business of engraving for them increased also; until it was said of a man who practised in that line "he is a Bank Note Engraver."

The large profits in the business naturally led to the formation of companies to carry it on—as the "Graphic Co." and the "New England Bank Note Co." These companies introduced mechanical contrivances to embellish their Notes, and, at the same time, expedite the work, and make it more profitable.

The application of geometrical lathe work, the invention of engraving on steel, hardening, transferring, etc., forms a remarkable era in the art. At first the engravers honestly thought that they had achieved perfect protection against counterfeiting; but an investigation by the Bank of England proved its fallacy beyond question.

Up to this period (1820) there had been few, if any, cases of counterfeiting in this country; nor was such a publication as a "Bank Note List," or "Counterfeit Detector," known in any part of the world; and it is especially remarkable, that, with the advent of this geometrical steel die system, so vauntingly introduced to make counterfeiting impossible, the rapid increase of the crime receives its date; and it was not long ere weekly lists of counterfeits began to appear in the newspapers, and finally to occupy the entire paper itself; the increase in the lists growing more and more disproportional to the increase of Bank Note circulation.

From these facts it is self-evident, that the *pretended* improvement in Note Engraving was, and still is, a *real* auxiliary to Note counterfeiting.

Still the engravers flourished. New companies were formed, and when a Bank complained of counterfeiting, it was urged to greater expenses, and never was urged to anything else.

Rivalry in business was carried to extremes; and special agents, who could not engrave at all, were employed to travel and "drum," like pedlars of pinch-beck jewelry which they sell for gold.

Power and wealth accumulated, because the engravers kept every die they were paid for engraving. The circulars read thus: "All plates and dies engraved by us invariably retained by us."

Another and serious objection to this system of Note engraving presented itself. As the original founders of engraving companies passed away, men of capital occupied their places, until at last the latter alone remain, in power supreme, and Bank Officers are brought face to face with the Engraver no more.

When business is dull, the hired Engraver is turned away, and still the capitalist lives in affluence on the profits constantly accruing from the use of the artist's previous labor, in the shape of accumulated dies.

And still the counterfeiters flourish—still the Banks complain—still they are only offered

"The protection that vultures give to lambs."

I called public attention to these facts ten years ago, and when the other Bank Note Companies saw how the proposed reform would diminish their profits, it became a business necessity for them to malign me. But, in the ten years' struggle that ensued, every Bank Note Company perished, or was absorbed in one establishment. Mine alone remained, and I still remain, the sole representative working engraver, at the head of a Bank Note Establishment, in the entire country.

The American Bank Note Co. is a gathering of the fragments of my broken contemporaries; and a consolidation of them under a chartered corporation, to be controlled by money brokers, who will attempt to coerce, if they cannot flatter, all new Banks to patronize them for the sake of "dividends." Bank Note lists will favor them, because, when counterfeits cease to circulate, the business of describing them expires.

Cycloidal Configurations Explained

The protection that will be afforded to Bank and Government issues, has already been shadowed forth, in the persistent and unblushing recommendation, and use, of every patent, however useless, that will serve to lull the fears of Bankers, and fill the company's purse. The public may be cautioned against all Notes except those engraved on the "Sesqui Oxide of Chromium," and "Cycloidal Configuration" principles—indeed, unless there is some interposition of Divine Providence, the prospect seems to be, that passports to Heaven will, eventually, be printed in "Patent Green Tint." But unless they are more secure against counterfeiting, the "narrow way" will be terribly crowded.

The business of engraving, which is exceedingly simple, is purposely rendered mysterious and incomprehensible, by technical rodomontade, in order to give it an air of scientific dignity; and a simple proposition is overspread with cant, which would be better understood by using more common sense, and less pedantry. For instance:

A tailor's thread, in sewing a "back-stitch" seam, describes a "cycloidal line," and the thread forms a "geometrical, cycloidal, and rosette configuration," in working a button-hole.

Application.

In the consolidation of the American system of Note Engraving the "configuration" is completed; and in every deceptive compound-cycloidal-loop that has formed it, from the days of Perkins's "stereotype plate" to those of the "Patent Green Tint," a Bank

Superintendent or other Officer has been inclosed, forming a "*portrait gallery*" of distinguished—patrons. "Here are stored away plates for the entire issue of more than fifteen hundred Banks in the United States; those for the Treasury Bonds of the United States, and the Government of Canada; for the National Bank of Greece; for Banks in Costa Rica, Guayaquil, Panama, and St. Thomas; for Swiss Rail Road Bonds, and Postage Stamps of the British Provinces, besides those for Bonds, Drafts, Certificates, Bills of Exchange, and other COMMERCIAL PAPER." Thus Banks and Governments are enclosed in the cycloidal coil, and subsidized. "Price of engraving a plate of four notes, \$500; four *shinplasters*, \$500;" Confederate Bonds and Treasury Notes in proportion, and "*fifteen per cent.*" discount to the sagacious United States Government! We engrave for Russia, and send duplicate dies there; for the Southern Confederacy, ditto. Within this perfect cycloidal configuration, the counterfeiters are about to hold a jubilee—to reap a harvest.

One hundred and fifty millions of United States Treasury Notes—engraved in "ten days," by patching together material previously used for inferior purposes, and printed in three colors, one on the top of another, making confusion worse confounded, at as much expense as possible—signatures engraved—a legal tender in payment of all debts—as good as gold in thirty-two States, and almost as good throughout the world.—One hundred and fifty millions—all alike—each one of which is destined to wander, without a military escort, through Camps—Cottages—Farms—Banks—Tents—Ranches and Wigwams, until it becomes as ragged, torn, defaced, and soiled as a "*three years*" traveller in the Arctic Regions without supplies.—One hundred and fifty millions of them, destined to be counterfeited in the North, all the way to Kamskatka; in the South, to Patagonia; in the West, to China; and in the East, to Jerusalem.

(Concluded.)



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Postage Stamp Aesthetics

The Art of and on The Postage Stamp

By Barbara R. Mueller

(Continued from JOURNAL No. 81, Page 32.)

© Barbara R. Mueller, 1964

Chapter II

FORMAT

The postal function of the postage stamp necessarily limits its format, which in turn limits its design. At the same time, the social function demands continuing format expansion to facilitate expression. The resultant conflict has been and continues to be resolved in a flexibility of size, shape and composition that produces standardization-defying dimensions. These variations in format sometimes contribute to, and just as often detract from, the art of the postage stamp.

An analysis of the external structure of the stamp—its size and shape—would undoubtedly produce a series of axiomatic relationships in a degree of detail unnecessary to philatelist and art student alike. Relative approximations will meet their needs just as well; and informal examination of a collection is more “fun,” anyway. Only a quiz contestant must know the exact size of a current stamp or a dollar bill.

EXTERNAL STRUCTURE

The format perfection of the Penny Black remains an enduring international criterion for regular issues intended for widespread everyday business and personal use. Expressed in cumbersome inches, the dimensions of the printed area are $3/4 \times 4/5$. Expressed in the more logical, precise metric measurements commonly used in philately, they are $18\frac{1}{2} \times 22$ millimeters (25 mm. to an inch). The first U. S. stamp was a trifle larger, 18×24 mm.; current U. S., differing only slightly, are 19×23 mm.

Radical departures from the norm were considered desirable trademarks during the 19th century years of the postage stamp. Mavericks like the tiny four-in-one issues of the German duchy of Mecklenburg-Schwerin, types A1 and A3 of 1856-67, have little artistic merit. In a space 10mm. or $3/8$ inch square, the best conceived and executed design can scarcely communicate any sort of intelligence, even when repeated four or six times in one unit to create higher denominations. The craze for the miniature was also rife in the Australian states of South Australia and Victoria, where ill-proportioned 10×19 mm. half penny stamps, A9 of the former and A21 and 46 of the latter, were issued in the 1873-1901 period.

Philatelists still spurn these little horrors because a standard size stamp hinge must be halved to fit them. The Union of South Africa produced similar tiny stamps, types A54-66, as a World War II paper conservation measure. All the designs, except that of the four pence, were reduced 40-65% from their normal sized predecessors, A39-53. The two series form a unique commentary on the role of physical size in art.

Because the tiny stamps seem so unimpressive, some governments, notably those of the British colonies, favor the other extreme for their high denomination regular issues. The British use postage stamps for revenue purposes, too. A stamp with a five pound face value and onerous fiscal obligations must, therefore, be impressively dignified and generously proportioned. The British aesthetic demands heavy-handed borders, armorial or monarchial

vignettes, and a thorough mixture of lettering styles, all on a printed piece of paper 25 x 30 mm. (See Antigua A3, Ceylon A16, and Kenya A4.) A minor variation on this theme is the narrow upright vertical, issued for Gibraltar A15, South Australia A19-20, and Trinidad Tobago A2.

Larger oblong sizes are selected occasionally for regular issues when the design subject is pictorial. However, these slightly more expensive sizes are generally reserved for commemorative, semi-postal and special service stamps. The first format that comes to mind in that of our own commemorative, 23 x 36 mm. Scarcely a month passes that a new issue is not available to both the enthusiast and the grumbler who hates to lick "those big stamps the government wastes our money on." Post Office Department statistics show that the commemorative or double-size stamps cost approximately one-third more than the regulars. Because so many of the commemoratives are bought for collections and not postal service, they yield a substantial profit to offset the chronic deficit of the Department. The large size oblong format is popular, convenient, and economical. Departures from it and the regular size standards create philatelic interest and postal personnel disgust.

Least objectionable is the square format, such as that of the U. S. Virginia Dare issue, A269. Yet it is rarely used because a stamp must be longer than it is wide if its design is to be placed horizontally or vertically. The one dimension should be at least 35% greater than the other if the difference is to be apparent. The square arranged as a diamond was a popular format for both external and internal structure in the pioneer period of the stamp. See New Brunswick, Newfoundland, and Nova Scotia types A1. Within the past decade, Monaco and Hungary have revived the fashion.

The best loved philatelic format is the triangle. Perhaps the romantic associations of the famed Cape of Good Hope triangles, A1-2, are responsible for the enthusiasm. But most other examples of the triangular format hint of a philatelic influence overriding the postal function of the stamp. Triangular stamps are difficult to separate from the sheets; the odd number of multiples in the sheets makes accounting difficult. Therefore only the more irresponsible and minor members of the stamp issuing community use the triangular format, and foremost among them is Liberia. See A22, 49, 65, 106, 137, AP1, 3-4, and R7-8. Lithuania, Estonia, Mozambique, Monaco, Czechoslovakia and Romania are other offenders. The collector can find a surprisingly large number of triangles if he diligently searches the catalogs.

Costa Rica's 1937 air mail series, AP10, takes a rhomboid shape. Turkey's military stamps of 1898, M1, are eight-sided. Nicaragua's 1953 air mails of type AP48 are hexagons. The ascendancy of novelty over function is apparent in many other cases. Two of the most famous, or infamous, are the circular, gold-foil Tongan "coin" stamps of 1963 and the free-form, map-shaped Sierra Leone commemorative of 1964.

Although the Tonga stamps seem to be precedent-shattering, there are the circular India "Scinde Dawk" stamps of 1852, type A1, and the postmark-derived makeshifts such as the "Perot" stamp of Bermuda, type PM1.

Philatelists were still grumbling about the difficulty of storing and mounting these "cocktail mats" when Sierra Leone announced its still more radical concept of format. Both sets of stamps were printed by specially developed processes, one impression at a time. The Tongans were even shipped in boxes like rolls of coins.

Conventional format stamps are printed on sheets of paper containing multiple impressions of the design. Sheets generally consist of 25-400 specimens. Occasionally a miniature or souvenir sheet with only one isolated copy surrounded by very wide margins or up to 25 copies of the same or different impressions is promulgated by philatelic-minded governments. Because individual care in printing is lavished on them, they usually are better than average in aesthetic qualities. Our own U. S. miniature sheets are



exemplified by the one issued in honor of the Centenary International Philatelic Exhibition in 1947, type A395. It contains reproductions of the first two U. S. stamps. The entire sheet is valid for 15c postage, but each stamp may be cut out and used separately.

Novel arrangements within both conventional and miniature sheets are becoming popular. Two different designs may be printed side by side to create *se-tenant* pairs. One large design may be broken into four stamp segments, each complete in itself and valid, such as Israel's Tabil sheet of 1957, type A58. Other large designs are divided into what appear to be individual, complete segments placed side by side within the area of one stamp. Our air mail stamps of 1960 such as AP40 consist of one larger segment bearing the primary motif (a Lincoln portrait) and a smaller one bearing the

necessary postal inscriptions. Italy used the multiple segment design for the Balbo Flight Issue of 1933, types AP25-26, the central third picturing the King and the flanking segments, flag and symbolical motifs.

The conflict between postal and social function rages on, with more surprising compromises to come. The prevailing standards for the printed image of a stamp as set up by such students as Dr. Oswald Harvey—less than 300 sq. mm., small; 300-500, regular; 500-700, medium; 700-900, commemorative size; 900-1100, large; and 1100-up, giant—will be subject to sudden change. Aesthetically, the size-shape relationship of dimensions should be unchanged: the long side of a horizontally arranged stamp remaining at one and one half times the short side and of a vertically arranged stamp, one and one quarter times.

INTERNAL STRUCTURE

The size, shape, and general layout of the postage stamp seem fairly obvious, so much so that the superficial critic feels competent to judge the art from the few specimens within his ken. But intimate acquaintance with thousands of stamps should humble him. He will discover that variations in format and arrangements produce pleasing and displeasing stamps according to the ways in which they are combined. He will find that postage stamps are like icebergs; there is more to them than immediately meets the eye.

A postage stamp is a combination of several elements in a unified composition in which every element bears a structural relation to every other one and to the whole. These constituent parts—pictorial, decorative, inscriptive and restrictive in nature—are the central vignette, the framing and the lettering. All elements are realized in some stamps, while in others one or two are only implied. Their composition comprises the internal structure, just as the actual physical dimensions comprise the external structure. An understanding of the patterns in both types of structure is basic to an understanding of the aesthetic of the art.

Frames and Borders

Stamp collectors notice everything about a stamp but its artistry or lack of it. This truism can be proved empirically by a brief, even superficial study of framing and borders as an element in format and design. Accustomed to handing great quantities of stamps, collectors blandly assume that most of the "older ones" have a frame somewhere in the design, while the "newer ones" tend toward frameless designs. If they get just a shade more specific, they discover all sorts of oddments about frames that were previously overlooked or misinterpreted.

For instance, where there is one border, there usually is another. The horizontal and vertical rules that outline the entire printed area are echoed by an internal border enclosing the vignette or inscriptive elements, or both. *Example—Austria A92, the ship issue of 1937:* The vignette is set off by a neat, linear, picture-type frame, while the overall design is enclosed in an outer frame of ornamental pyramid pattern. Between the two appear the wording and numerals.

Stamps of the early classic period to 1875 most frequently have simple, elementary framing or none at all. *Example—Sicily A10 of 1859, the "Bomba head":* This masterpiece has one single rectangular frame located in the interior of the design. The portrait is inside of it; the inscriptive elements are outside. Because the lettering and numerals are in reverse—white on colored ground—and the head is a virtually colorless, cameo-like impression, the strong colored background serves as an enclosing border in itself. There is no need for an outer frame; indeed, there is no possibility for one.

Beginning about 1875 and continuing through World War I, designers often revolted against the rigid disciplines of classicism and went to the farthest poles of romanticism.

The frames of this period are varied, ranging from sentimentalism to peasant art. *Example—Bosnia A4-17, the pictorials of 1906:* Here is the ultimate in decorative frames. There is but one thick frame about each vignette, bearing, not enclosing, the inscriptive elements. But what a riot of decorative pattern, delicately designed by Koloman Moser and engraved by Ferdinand Schirnböck. This is opulence in good taste, a combination seldom encountered.

The first part of the “innovation period” in stamp design, running from about 1920 to 1939, is characterized by depreciation of framework and exaltation of stylized inscriptive elements arranged to suggest a traditional frame or border. *Examples—Curacao and Surinam AP 1 of 1930-31:* Although the allegorical motif of this design claims first attention, the lettering and its arrangement are aggressively “modernistic.” They form the horizontal boundaries and assume the role of fragmentary borders. The sharp linear character of the lettering adds to the boxing-in effect.

From 1939 to date we have witnessed a steady trend toward severe functionalism in frames or complete elimination of the element. *Example—Norway A85 of 1958:* Compare this simple design, borderless except for the pedestal effect of the inscription and numeral, with A47 of 1950 with its self-conscious partial frame of interwoven diagonals. The arrangement of vignette, crown, numeral, and country name is essentially the same on both.

There are exceptions to all rules, and these observations are never intended to be rules. But it is the departure from the norm of any given period that makes this or any other study interesting. *Example—the “Peace and Commerce” or “type Sage” stamps of France and the similar “Navigation and Commerce” issues of her colonial empire:* The former, appearing as early as 1876, and the latter in 1892, are remarkably simple as far as frames are concerned, with only plain boundary lines around the numerals and country name. The type Sage design also features a small number of vertical and horizontal lines around the outer edges, differentiated from the rest of the lined background only by degree of thickness. Remarkably enough, all this simplicity occurred in a period noted for complexity and romanticism in design.

From observation we are able to draw conclusions regarding the nature and function of a frame as well as its characteristic style. In lieu of a staggering statistical analysis, we may safely estimate that frames and the inscriptive elements they so often contain occupy half the design area on one quarter of the world’s stamps, one quarter of the area on one quarter of the stamps, and one third of the area on one half of the stamps—that is, if we can agree on what the frame actually is.

For instance, the frame may be the area between the edges of the paper and the design itself—a sort of reverse mat. But in common usage we visualize the frame as 1) that part of the overall format which defines and contains the printed area of the stamp or 2) that part of the printed area which separates one design segment from another.

The location of the frame and border is only part of the definition; a description of its nature is also necessary. A frame may be purely decorative and described in terms of line and color. A frame may be implied, but not graphically described, by the arrangement of inscriptions or of all the design elements. In any case, the designer at least thinks in terms of frames and borders in order to establish the area in which he will place his design. The vertical and horizontal lines measure the position and activity of the elements in the design. Whether or not the frame becomes an actuality, remains an implication, retreats into the white space between the perforations and the printed area or disappears entirely in the solid color of a design covering the entire piece of paper, it will have been a mental part of the format.

An analysis of the functions and nature of a picture frame is helpful in understanding the stamp frame. Picture frames are commonplace objects in daily use. We can buy

modest ones in a "dime store" or select moldings for custom made work. They are necessary adjuncts of housekeeping because they keep the "picture," whatever its nature, clean and set it off from the rest of the furnishings.

The movable picture frame was well developed by the time the first stamp was issued; it had been in use since Renaissance days. Those very early frames, which can be seen in art museums, were architectural in character. They resembled door frames, with two columns surmounted by a connecting entablature. Such frames were so ornate and heavy that they overpowered the rather small paintings put into them. Even before the movable frame was introduced, artists simulated a framework with embellishments around the edges of their pictures.

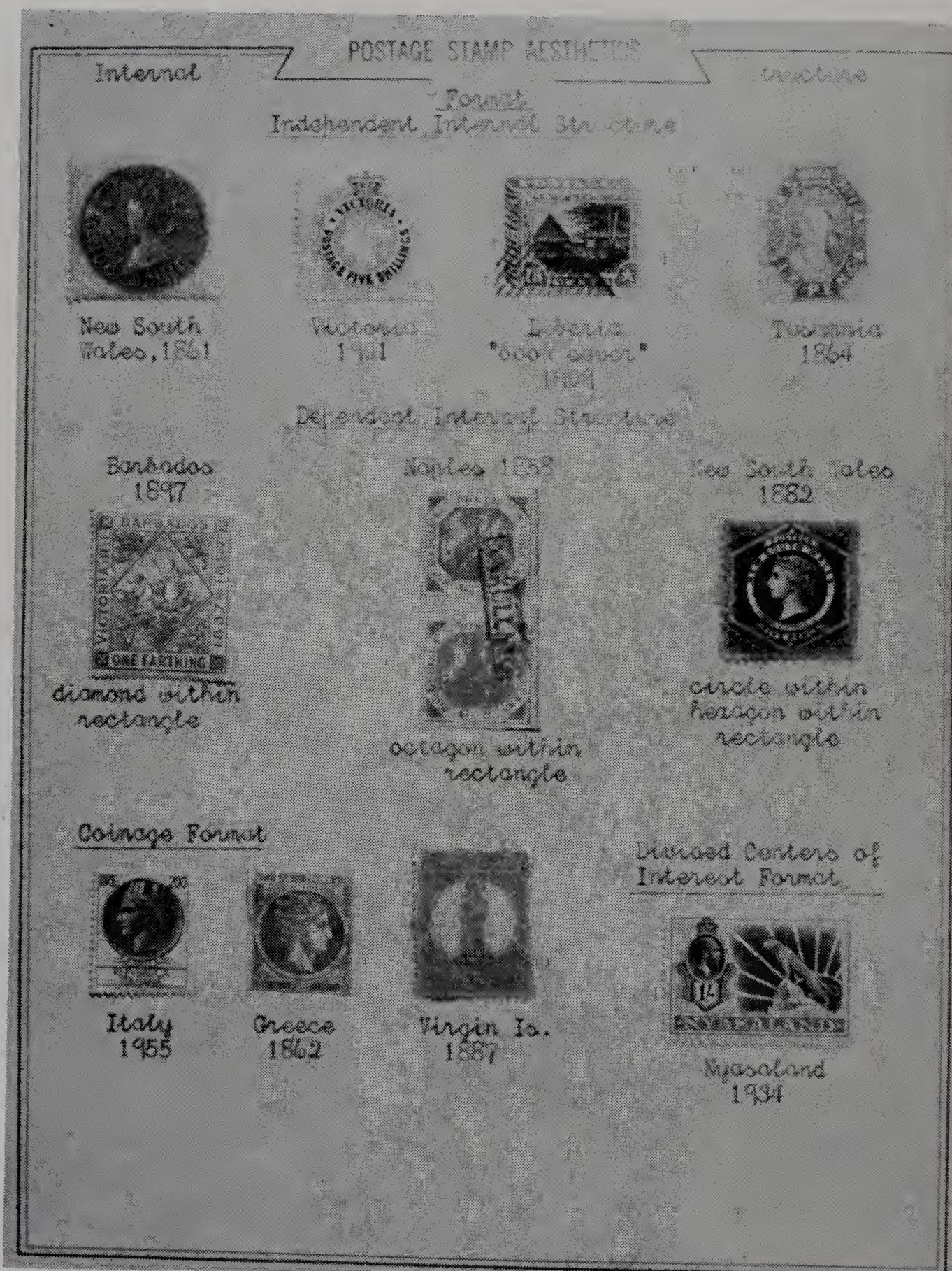
As easel paintings grew in size, frames became less architectural. They assumed the format we now associate with oil paintings—rectangular, no triangular projections at the top, molded and gilded. When used to protect water colors and pastels, a cardboard mat is interposed between the frame and the picture, and glass is inserted into the framework. So-called "modern art" dispenses with frames. Paintings are hung just as they leave the studio—bare canvas or linen stretched on a board. Some people see poetic justice in this practice, arguing that since there is no frame of reference in non-representational art, there is no need for a physical frame to define it.

Postage stamp frames are self-frames; they are an integral part of design. Positive standards of excellence are difficult to determine. Questions about the sensibility of framing a scene with perspective by using a proscenium arch, or of "bleeding" the design off the edges of the paper to create a feeling that it is part of a larger, complete scene are particularly thorny. In general, a frame, regardless of its size and location, is aesthetically satisfying if it plays a useful, unobtrusive role in the clarification and communication of the design and its message to the viewer in harmony with the overall spirit of the stamp.

Inscriptive Elements

The lettering and wordage in the internal structure of postage stamp format, inscriptive and restrictive in nature and communicative in function, are the chameleons of composition. They may keep their place, impinge on the vignette motif, describe a frame or unify the decorative elements. Their behavior has been charted by philatelic specialists who perceive repeated patterns in the growth of inscriptions from the simple beginnings of one line of wordage at bottom or one each at top and bottom. Oblong patterns completely surrounding the vignette, circular and oval bands, and triangular, octagonal, and hexagonal frame-like arrangements of inscription were favored by the countries in the British orbit. Into these geometric groupings were fitted such essential information as the name of the country, the postal purpose and the denomination. The one and two line rectangular arrangements were often inadequate to the task, but some unsung designers managed to squeeze such mouthfuls as "Prince Edward Island Postage Nine Pence Currency Equal To Six Pence Stg" into an irregular rectangular band and tablet as on type A5. On Newfoundland's 2c stamp of 1865, A9, the denomination was expressed seven times and on the companion 5c, A10, eight times.

A chronicle of the design inscriptive elements of the stamps of any country tells much about the progress or retardation of industrial and commercial design there. For instance, since 1940 there has been a positive trend toward reduction of the number of necessary or utility words, to use them as substitutes for defined borders or to incorporate them into the vignettes. See Belgium A111, Liechtenstein A97-100, and Guatemala AP46. The decrease in the number of utility words has been accomplished at the same time the number of explanatory words has increased. Few commemorative and semi-postal stamps are so design-eloquent that explanatory captions can be omitted. The designer's ingenuity in incorporating them into his composition without disturbing the unity of the whole is



exemplified by Eire A27, the National Festival Issue inscribed "An Tostal/Ireland/At Home/April 5-26, 1953" below the emblematic harp.

Some designs utilize inscriptions as a primary motif similar to the U. S. "American Credo" series. In such situations the lettering is regarded as an art in itself. Careful attention to authenticity and compatibility of type faces characterizes thousands of designs, although at times it seems that just as many were lettered by third-graders. Practically every style and face is represented on stamp design, but no one has classified them because they vary at the artist's whims. Lettering is not bound to rigid slugs of metal. It is as flexible as the burin, the crayon and the brush can make it. Examples of this latitude are:

1. *Roman type*—This rather consistent adaptation of a common style of lettering is seen on U. S. A469, the American Bar Association Issue of 1953. The designer strove to harmonize his forms with a neo-classic frieze of the Supreme Court Building, a section of which comprises the vignette. Variations of Roman are styles most widely used and easily recognized in stamp lettering.

2. *Sans-serif, or so-called "gothic" type*—Confusion in nomenclature among printers here and abroad makes it advisable to list as sans-serif that type of lettering with the ends of the lines of the letters the same size as the main bodies. In stamp design, hybrids of various types are unclassifiable, but sans-serif is always distinct. See the 1957 Europa issues such as Switzerland A138 and U. S. A536, the Architects Issue.

3. *Text (also called black letter, gothic, or old English)*—Although this type conveys a feeling of quality, antiquity and reverence, it has been used only sporadically in postage stamp art. The Germanic countries furnish the best examples. Austria has used it in upper and lower cases on the St. Stephen's Issue, SP118, and the Lutheran School semi-postals, SP168. The Song Festival stamp of 1958, type A183, bears a generous amount of lettering in a fraktur-like variation. A close perusal of other Austrian stamps discloses many adaptations, variations and distortions of the basic type style. Germany used it during the period between the two World Wars, but shunned it before and after. The explanatory inscription on U. S. A461, the Gutenberg Bible Issue, is in text type.

4. *Italic type*—Strictly speaking, italic type, like sans-serif, is more of a characteristic than a distinct type face. "Italic" refers to letters that slant to the right. Designers use it primarily for emphasis. The country name and the purpose are usually in upright letters; italics are used for explanatory inscriptions or vice versa. See the U. S. World Trade Issue, A573.

5. *Script or cursive*—Type faces imitating manuscript or hand writing present many style variations. Stamp designs with script lettering are notable for dignity and beauty. There are Germany A143 with explanatory wordage in script, Canada A176 and U. S. A269 (Virginia Dare Issue) with the same disposition.

Type variations are based on form, character, style, breadth, weight and size. Black or colored letters on a light or colorless background are called "positive"; colorless letters are "negative." There are bold and light, extended and condensed, outline and ornamental type faces. Leaving the "Roman" alphabet for the Amharic and Cyrillic, the Chinese and Japanese, the Singhalese and Arabic opens wider areas for studies in format and its composition.

Vignettes

Philatelists call the third element of the stamp's internal structure the "vignette." Unfortunately, this word has several connotations and applications, varying from country to country. In France it may mean a poster stamp; in England it is an illustration that shades off at its edges to invisibility. Originally the word was applied to a running ornament of vine leaves and tendrils used as a decorative element in book design. Today in America vignette means a small picture, illustration or depiction in words. In that context, it is the perfect term for the central or primary design motif of a postage stamp.

The arrangement of the vignette in relation to the external structure and other internal structural elements is a difficult exercise in balance and proportion. A vignette placed at the mathematical center of the stamp usually seems too low; it gives a falling-off sensation. The more accomplished designers place the vignette at the optical center slightly above and to the right or left of the mathematical center.

The relatively large commemorative size format entices the pedestrian designer into the halcyon paths of formal balance. He places the dominant primary motif of interest in the center of the available space. At secondary points equidistant from that center

he locates the subordinate or minor motifs in a technically correct but unstimulating arrangement. The designers of British colonial stamps always have and today continue to excel in this dull, divided-interest vignette composition. See Nyasaland A16 of 1951, with the portrait in the center and a coat of arms at either side.

Their proper restraint of the number of centers of interest is not always observed in other parts of the world. The U. S. and Russia are leading exponents of the "everything but the kitchen sink" aesthetic. Our 1960 issue honoring the "American Woman", A594, has a central vignette featuring a mother and daughter before an open book. Subsidiary vignettes in the form of surrounding niches contain an uncomfortable hodge-podge of such symbols as a capitol-like building and gavel; an academic mortar board, hanging diploma, and books; a caduceus, a violin, the masks of drama, a microscope and a factory building!

Our fellow Soviet sinners abhore open space. One motif or statement is not enough for a 22 x 33 mm. stamp. In fact, that size is considered inadequate for commemoratives, although regulars are a mean 14 x 22 mm. The very un-standardized Russian format may be 33 x 45 mm., type A901, with panoramic views of various Volga River dams and canals framed by multicolored cornucopias of fruit, or 24 x 54 mm., type A1115, with engravings of urban scenes in major cities whose coats of arms are scattered here and there.

Such empirical evidence indicates that the designing of a large stamp is more difficult than the creation of a small workaday issue. Small size dictates tight composition; unity is almost automatic. Felicitous examples of excellence in the small category are Malta A6 with its charming fishing boat in a porthole vignette, Switzerland A53-61 with their semi-abstract landscape freed of any framing and Japan A185 with the bold numeral dominating but not overwhelming the calligraphy and chrysanthemum.

Despite the acknowledged advantages of the small and medium size stamp format and the admitted disadvantages of the larger size, today's designers constantly search for structural novelty. The 1960 Polish Olympic Games Issue, A346, demonstrates one result of the search. Four different designs in identical denominations were printed in arrangements of units or blocks of four. Each design depicts a different symbol of sport enclosed by a lined arc. When all four are placed in the original plate arrangement, the arcs meet to form the continuous oval of a sports stadium. This effect offers great incentive to the collector to purchase the entire set rather than just one value. Identification of the individual stamp design with a larger unit consisting of multiples of it and other designs to form a completely different unit may be the foremost format innovation of the mid-20th century, and a clever merchandising "gimmick" for sales-minded postal officials.

(To be continued.)

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The Essay-Proof Journal
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KENNETH MINUSE

1236 Grand Concourse, New York 56, N. Y.

The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

Color numbers are from *Color Standards and Nomenclature* by Robert Ridgway.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

ABBREVIATIONS

C—Canceled	1—die impression, large margins
E—Essay	2—die impression, small margins
E-1 —Essay for which there is no corresponding Scott's number.	3—plate impression on India paper
P—Proof	4—plate impression on cardboard
PX—Progressive Die Proof	5—plate impression on stamp paper, perforated
TC—Trial Color Proof	6—plate impression on stamp paper, perforated
S—Specimen	7—plate impression on experimental paper
v.—vertical reading up	8—plate impression from American Bank Note Co. trade sample sheet
h.—horizontal	9—plate impression from British American Bank Note Co. trade sample sheet
d.—diagonal	
t.—top	
b.—bottom	
c.—center	
l.—left	
r.—right	

(Continued from JOURNAL No. 81, page 40).

Note: In JOURNAL No. 79, Page 125.

In the first Column

Province of Canada

should read

Dominion of Canada

In the same column under (Continued from JOURNAL No. 78, page 92) add:

36P2. 2 Cents.

Small die proof.

In the second column add:
36E-B. under the illustration of the **2 Cents.** essay.

Dominion of Canada

King George V Issues The "Admiral" Type

This is a very complicated issue with at least twenty-one dies for the eleven values in the issue. These dies come with die numbers and imprints, with die numbers but no imprint, without die number or imprint, with imprints and no die number, with two different size imprints and some with holes at the top of the die. For this reason and until more complete information has been received, we have not dated the die proofs.

A master die was engraved complete except for the numerals and words of value. From this die seven working dies were laid down on which the necessary numerals and words of value were added. Later additional working dies were laid down in the same manner for additional values.



104 E-A

Hon. L. P. Pelletier, P. M. G.

Size of design 17 x 21mm

1911.

104E-A. 1 Cent

Plate essay.

Lithographed on thin transparent white wove paper, perf. 12, with colorless gum. Blocks of 6 (3 x 2) 6 in each color are known. Probably a decalcomania experiment to prevent re-use.

red (1 i/o)

deep yellow-green (33i/1)

By The American Bank Note Co.,
Ottawa

Die No. F-212

Vignette engraved by Robert Savage.

Size of die sinkage about 63 x 62.5mm

Die I

"Cents" rests on the second line above the foot of the design. "1's" have straight upper serifs and practically no serifs at foot "ONE" is well clear of the medallion. The lettering is neat and smaller than on Die II

104P1. 1 Cent.

Large die proof.

- a. on India, die sunk on card, various sizes.
dull blue-green (37m/1)

104TC1. 1 Cent.

Trial color large die proof.

- a. on card .0085" thick, about 57 x 88mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 43 x 50mm
dark olive-black (23m/5)

104TC2. 1 Cent.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. X-G86

Die II

Size of die sinkage, 74 x 76mm

"CENTS" rests on the first line above the foot of the design. "1's" have concave upper serifs and strong serifs at the foot. The bottom of the "1" slants upwards from left to right.

"ONE" is separated from the medallion by a thin line. The lettering is larger than on Die I

105TC1. 1 Cent.

Trial color large die proof.

- a. on card .0085" thick, about 75 x 77mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 45 x 50mm
dark olive-black (23 m/5)



Die I



Die II

105TC2. 1 Cent.

Trial color small die proof.
a. on card, stamp size

slate-black (71o/5)

105TC5. 1 Cent.

Trial color plate proof.

a. on wove paper .004" thick, imperf.
and gummed
dusky yellow-green (33m/0)

Die No. F-211

Size of die sinkage 63 x 62mm

Die Ia.

106P1. 2 Cents.

Large die proof.

a. on India, die sunk on card, various
sizes
dark red (1k/0)

106TC1. 2 Cents.

Trial color large die proof.

a. on card .0085" thick, about 60 x
59mm
dark olive-black (23m/5)

b. on faint yellow card .011" thick,
about 43 x 50mm
dark olive-black (23m/5)

106TC2. 2 Cents.

Trial color small die proof.

a. on card, stamp size
slate-black (71o/5)

b. on horizontal wove paper, about 24
x 28mm and 31 x 35mm
black (69o/5)

106P5. 2 Cents.

Plate proof.

a. on wove paper .004" thick, imperf.
and gummed
deep red (carmine) (1i/0)

Die Ib.

Reworked die. The bottom frame
line projects slightly outwards at
the right corner

Size of die sinkage 59 x 73mm

107P1. 2 Cents.

Large die proof.

a. on faint yellow soft wove paper
.003" thick, about 29 x 32mm
dull blue-green (37m/1)

107TC1. 2 Cents.

Trial color large die proof.

a. on India, die sunk on card, various
sizes
deep red (Carmine) (1i/0)

107TC2. 2 Cents.

Trial color small die proof.

a. on faint yellow soft wove paper
.003" thick, about 29 x 32mm
slate-black (71o/5)

b. on horizontal wove paper, about
29 x 32mm
dim dark green (35m/1)

Die No. O-G 266

Size of die sinkage 59 x 73mm

Die I

Same description as for the 1 Cent
die.

108TC1. 3 Cents.

Trial color large die proof.

- a. on card .0085" thick, about 54 x 69mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 43 x 50mm
dark olive-black (23m/5)

108TC2. 3 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

108P5. 3 Cents.Plate proof on wove paper .004" thick, imperf. and gummed.
dark yellow-brown (15k/0)

Die No. X-G 87

Size of die sinkage 75 x 73mm

Die II

Same description as the 1 Cent Die II.

109TC1. 3 Cents.

Trial color large die proof.

- a. on card .0085" thick, about 75 x 74mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 45 x 50mm
dark olive-black (23m/5)

109TC2. 3 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. O-G 426

Size of die sinkage 76.5 x 77

110TC1. 4 Cents.

Trial color large die proof.

- a. on card .0085" thick, various sizes
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 43 x 50mm
dark olive-black

110TC2. 4 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. F 213

Size of die sinkage 63.5 x 63mm

111P1. 5 Cents.

Large die proof.

- a. on India, die sunk on card, various sizes
dark dusky blue (48m/1)

111TC1. 5 Cents.

Trial color large die proof.

- a. on card .0085" thick, about 57 x 61mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 43 x 50mm
dark olive-black (23m/5)

111TC2. 5 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

111P5. 5 Cents.

plate proof.

- a. on wove paper .044" thick, imperf. and gummed
dark dusky-blue (48m/1)



E 1.

Unissued Value

Die No. O-G 421

Size of die sinkage 61.5 x 61mm

1912.**E1. 6 Cents.**

Large die essay.

- a. on card .0085" thick
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 43 x 50mm
dark olive-black (23m/5)
Small die essay.
- c. on card, stamp size
slate-black (71o/5)

Die No. F 214

Size of die sinkage 64 x 63mm

113P1. 7 Cents.

Large die proof.

- a. on India, die sunk on card
dark orange-yellow (21k/0)

113TC1. 7 Cents.

Trial color large die proof.

- a. on card .0085" thick
dark olive-black (23m/5)
- b. on faint yellow card .011" thick,
about 43 x 50mm
dark olive-black (23m/5)

113TC2. 7 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)
Size of die sinkage 61 x 73mm

114TC1. 7 Cents.

Trial color large die proof.

- a. on card .0085" thick
dark olive-black (23m/5)
- b. on faint yellow card .011" thick,
about 45 x 50mm
dark olive-black (23m/5)
- c. on India, die sunk on card, vari-
ous sizes
dusky orange-yellow (19m/0)

114TC2. 7 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. X-G 91

Size of die sinkage 76 x 77mm

115TC1. 8 Cents.

Trial color large die proof.

- a. on card .0085" thick
dark olive-black (23m/5)
- b. on faint yellow card .011" thick,
about 43 x 50mm
dark olive-black (23m/5)

115TC2. 8 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)
Size of die sinkage 60 x 73mm

Die No. F 218

Size of die sinkage 63 x 63mm

116P1. 10 Cents.

Large die proof.

- a. on India, die sunk on card
dark violet-brown (69m/3)

116TC1. 10 Cents.

Trial color large die proof.

- a. on card .0085" thick
dark olive-black (23m/5)
- b. on faint yellow card .011" thick,
about 43 x 50mm
dark olive black (23m/5)
Size of die sinkage 60 x 72.5mm

117TC1. 10 Cents.

Trial color large die proof.

- a. on India, die sunk on card, vari-
ous sizes
blackish-brown (1m/4)
dusky orange-red (brown) (5m/3)

Die No. F-217

Size of die sinkage 59 x 73mm

119P1. 20 Cents.

Large die proof.

- a. on India, die sunk on card, vari-
ous sizes
olive-green, shades (23m/0)
(25m/2) (29m/3)

119TC1. 20 Cents.

Trial color large die proof.

- a. on card .0085" thick
dark olive-black (23m/5)
- b. on faint yellow card .011" thick,
about 43 x 50mm
dark olive-black (23m/5)

119TC2. 20 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. F 219

Size of die sinkage about 60 x 74mm

120P1. 50 Cents.

Large die proof.

- a. on India, die sunk on card.
dark blackish-gray (black-brown)
(15m/5)

120TC1. 50 Cents.

Trial color large die proof.

- a. on card .0085" thick
dark olive-brown (23m/5)
- b. on faint yellow card .011" thick,
43 x 50mm
dark olive-black (23m/5)
- c. on India, die sunk on card.
dark olive-black (23m/5)
Size of die sinkage, about 63 x 74mm

120aP1. 50 Cents.

Large die proof.

- a. on India, die sunk on card
slate-black (71o/5)

120aP2. 50 Cents.

Small die proof.

a. on card, stamp size
slate black (710/5)

Die No. X-G 8

Size of die sinkage 76 x 86mm

122TC1. \$1.

Trial color large die proof.

a. on card .0085" thick
dark olive-black (23m/5)

b. on faint yellow card .011" thick,
about 43 x 50mm
dark olive-black (23m/5)

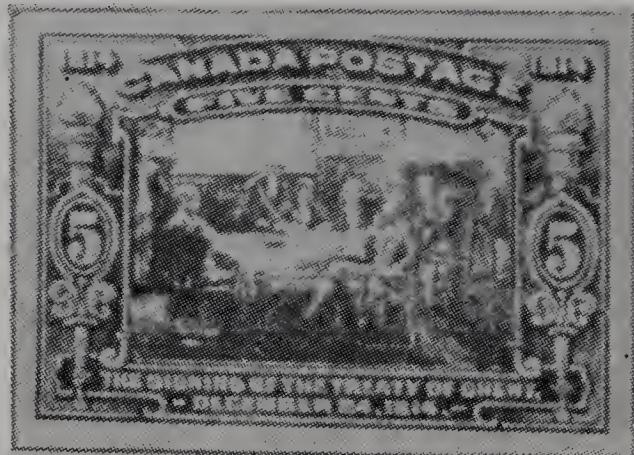
122TC2. \$1.

Trial color small die proof.

a. on card, stamp size
slate-black (710/5)

Proposed Centenary of Peace Issue.

It was planned to issue a set of stamps to Commemorate the anniversary of one hundred years of peace between Great Britain and the United States. Due to the outbreak of World War I, this never progressed beyond the stage of artist's drawings.

**1914.****E1.****E2.****E3.**

From *The Postage Stamps and Postal History of Canada*, by Winthrop S. Boggs, published by Chambers Publishing Co., Kalamazoo, Mich., 1945.

1914.**Proposed Macdonald-Cartier Series**

All dies and rolls destroyed Nov.
14, 1928

**E1.**

**June 24, 1914—Approved July 22,
1914.**

E1. 1 Cent.

Size of design 34.5 x 22.5mm.
Vignettes engraved by Robert
Savage.
Die No. G-O-56.
Size of die sinkage 75 x 64mm.
Large die essay on India, die sunk
on card 148 x 125mm.
dull blue-green (37m/1)

a. Large die essay on card .0085" thick 72 x 62mm. (2 mm. hole in each right corner)
dark olive-black (23m/5)

b. Small die essay stamp size on card
slate-black (710/5)



E2.

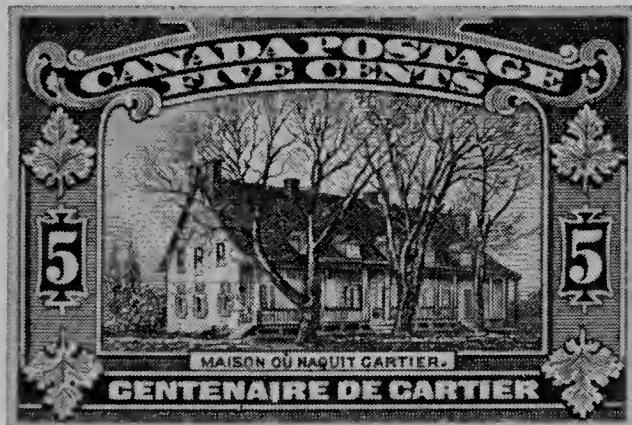
Le Monument Cartier.

June 24, 1914—Approved July 22, 1914.

E2. 2 Cents.

Size of design 34 x 22.5mm.
Vignette engraved by Robert Savage.
Die No. G-O-50.
Size of die sinkage 73 x 63mm.
Large die essay on India, die sunk on card 148 x 125mm.
red (1i/0)

- a. Large die essay on card .0085" thick 73 x 62mm.
dark olive-black (23m/5)
- b. Small die essay stamp size on card slate-black (71o/5)



E3.

Maison du Naquit Cartier

June 24, 1914—Approved July 22, 1914.

E-3. 5 Cents.

Size of design 34 x 22.5mm.
Vignette engraved by E. Gunn
Die No. G-O-51.
Size of die sinkage 76 x 64mm.
Large die essay on India, die sunk on card 148 x 125mm. dark dusky blue (48m/1)

- a. Large die essay on card .0085" thick, 74 x 62mm.
dark olive-black (23m/5)

b. Small die essay stamp size on card slate-black (71o/50)



E4.

E4. 7 Cents.

Size of die sinkage 76 x 64mm.
Rejected vignette.
Large die essay on India, die sunk on card 146 x 120mm. On face of card in blue-black ink "head to be changed/July 22/ 14/JAM" and in lead pencil "Approved Ls. P. P." dim red-orange (brown) (7m/1)



E5.

The Prince of Wales.

July 13, 1914—Approved July 25, 1914.

E5. 7 Cents.

Size of design 34 x 22.5mm.
Vignette engraved by Robert Savage.
Die No. G. O. 57.
Size of die sinkage 76 x 64.5mm.
Large die essay on India, die sunk on card 148 x 125mm.
dusky olive-green (19m/1)

- a. Large die essay on card .0085" thick 72 x 60mm.
dark olive-black (23m/5)
- b. Small die essay stamp size on card slate-black (71o/5)



6E.

Le Pont Victoria

July 13, 1914—Discarded for Macdonald Monument.

6E. 10 Cents.

Size of design 34 x 22.5mm.

Vignette engraved by Gunn & Savage.

Die No. G-O-52. (2 mm. hole at right)

Size of die sinkage over 73 x 61mm

Large die essay on India, die sunk

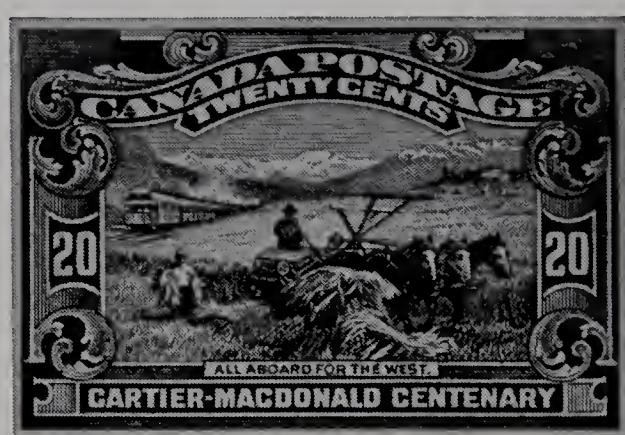
on card 148 x 125mm.

dull violet-black (65m/3)

a. Large die essay on card .0085" thick, 72 x 61mm.
dark olive-black (23m/5)

aa. Large die essay on faint orange card .011" thick, 51 x 43mm.
dark olive-black (23m/5)

b. Small die essay stamp size on card slate-black (71o/5)



E8.

All Aboard for the West.

June 24, 1914—Approved July 25, 1914.

E8. 20 Cents.

Size of design 34 x 22.5mm.

Vignette engraved by Robert Savage.

Die No. G-O-58.

Size of die sinkage 75 x 63mm.

Large die essay on India, die sunk

on card 148 x 125mm.

dusky gray-green (25m/2)

a. Large die essay on card .0085" thick 71 x 60mm.
dark olive-black (23m/5)

aa. Large die essay on faint yellow card .011" thick, 57 x 49mm. dark olive-black (23m/5)

b. Small die essay stamp size on card slate-black (71o/5)



E7.

Macdonald Monument

E7. 10 Cents.

Approved July 22, 1914.

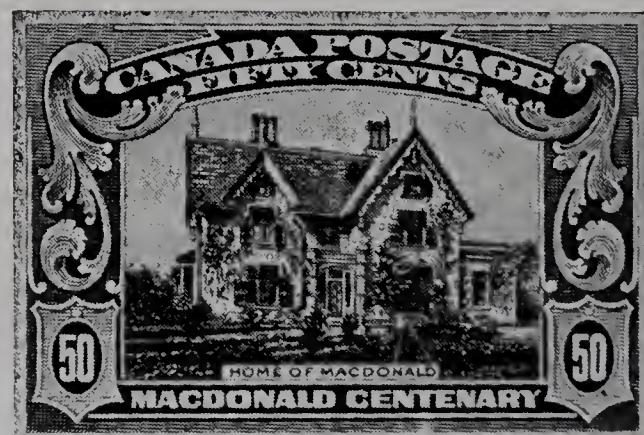
Size of design 34.5 x 22.5mm.

Size of die sinkage 75.5 x 63.5mm.

Large die essay on India, die sunk

on card 148 x 125mm.

dull violet-black (65m/3)



E9.

Home of Macdonald.

July 13, 1914—Approved July 22, 1914.

E9. 50 Cents.

Size of design 34 x 22.5mm.

Size of die sinkage 75.5 x 64mm.

a. Large die essay on India, die sunk

on card 148 x 125mm.

dark olive-black (23m/5)

The Confederation Commemorative Issue.**By The American Bank Note Co., Ottawa.**

Die No. O-G194

Vignette engraved by Edward Gunn

Size of die sinkage 80 x 68mm.

1917.**135TC1. 3 Cents.**

Trial color large die proof.

- a. on card .0085" thick, about 80 x 68mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 52 x 43mm
dark olive-black (23m/5)

135TC2. 3 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

The Confederation and Historical Issues of 1927.

Die No. XG-169

Vignette engraved by Edward Gunn

Size of die sinkage 76 x 82mm

1927.**141P1. 1 Cent.**

Large die proof.

- a. on India, die sunk on card
deep red-orange (7i/0)
- b. deep yellow-orange (17i/0)
with ink mss. (PJV/ap/20/4/27.)

141TC1. 1 Cent.

Trial color large die proof.

- a. on card .0085" thick, about 67 x 75mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 42 x 50mm
dark olive-black (23m/5)

141TC2. 1 Cent.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. XG-174

Vignette engraved by Edward Gunn

Size of die sinkage, 75 x 55mm

142P1. 2 Cents.

Large die proof.

- a. on India, die sunk on card, about 152 x 158mm
dusky dark green (35m/0)

142TC1. 2 Cents.

Trial color large die proof.

- a. on card .0085" thick, about 64 x 42mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 51 x 43mm
dark olive-black (23m/5)

142TC2. 2 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. XG-176

Size of die sinkage 86 x 74mm

Vignette engraved by Edward Gunn

143P1. 3 Cents.

Large die proof.

- a. on India, die sunk on card, 152 x 158mm
dark red (1k/0)

143TC1. 3 Cents.

Trial color large die proof.

- a. on card .0085" thick, about 72 x 63mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 51 x 43mm
dark olive-black (23m/5)

143TC2. 3 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. XG-170

Size of die sinkage 73 x 80.5mm

Vignette engraved by Edward Gunn

144P1. 5 Cents.

Large die proof.

- a. on India, die sunk on card, 152 x 154mm
dusky dull violet (57m/2)

144TC1. 5 Cents.

Trial color large die proof.

- a. on card .0085" thick, about 59 x 63mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick, about 42 x 50mm
dark olive-black (23m/5)

144TC2. 5 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. XG-175

Size of die sinkage 101 x 87.5mm

Vignette engraved by Edward Gunn

145P1. 12 Cents.

Large die proof.

- a. on India, die sunk on card, 175 x 162mm
dusky green-blue (indigo blue)
(47m/2)

145TC1. 12 Cent.

Trial color large die proof.

- a. on card .0085" thick, about 90 x 86mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick,
about 50 x 43mm
dark olive-black (23m/5)

145TC2. 12 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

Die No. XG-147

Size of die sinkage 76 x 75mm

Vignette engraved by E. T. Loizeaux

146P1. 5 Cents.

Large die proof.

- a. on India, die sunk on card, 152 x 154mm
Notation on face of card "July 15,
1926."
dusky deep violet (57i/2)

146TC1. 5 Cents.

Trial color large die proof.

- a. on card .0085" thick, about 72 x 67mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick,
about 42 x 50mm
dark olive-black (23m/5)

146TC2. 5 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)



E1.

Size of die sinkage 87 x 75.5mm

1927**E1. 10 Cents.**

- a. Large die essay on India, die sunk on card 172 x 131mm
On face of card is blue "FOR APPROVAL" 34 x 3mm and written in black ink "O. K. / C. M. / P. M. G. / Feb. 5, 1926 / CW" and also "OK P. V. M. / PMG." On back of card is a faint red 29 mm circular hand stamp "AMERICAN BANK NOTE CO./ OTTAWA/ DEC/ 24/ 1925" and in lead pencil /"Dec. 18/25" and a red pencil "3", also in pencil "0-610" dull blue-green (37m/1)

Die No. XG-148

with 2.5mm hole in each left corner

Size of die sinkage 87 x 76mm

Vignette engraved by Edward Gunn

147P1. 12 Cents.

Large die proof.

- a. on India, die sunk on card, 161 x 150mm
dusky dark green (35m/0)

147TC1. 12 Cents.

Trial color large die proof.

- a. on card .0085" thick, about 84 x 75mm
dark olive-black (23m/5)
- b. on faint yellow card .011" thick,
about 50 x 42mm
dark olive-black (23m/5)

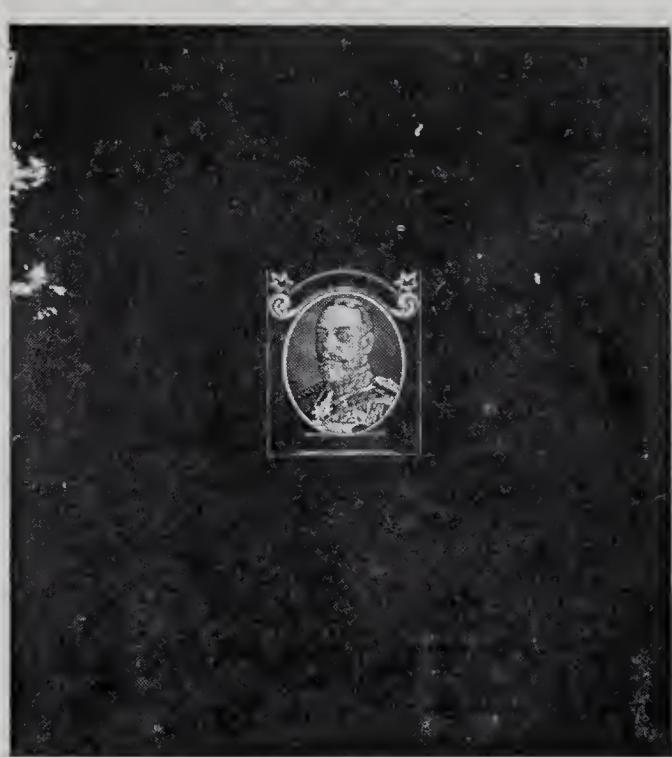
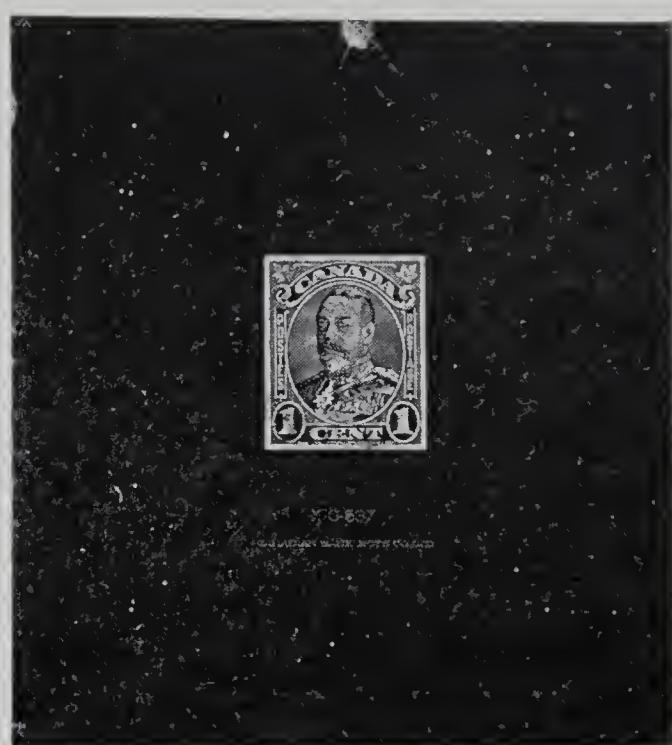
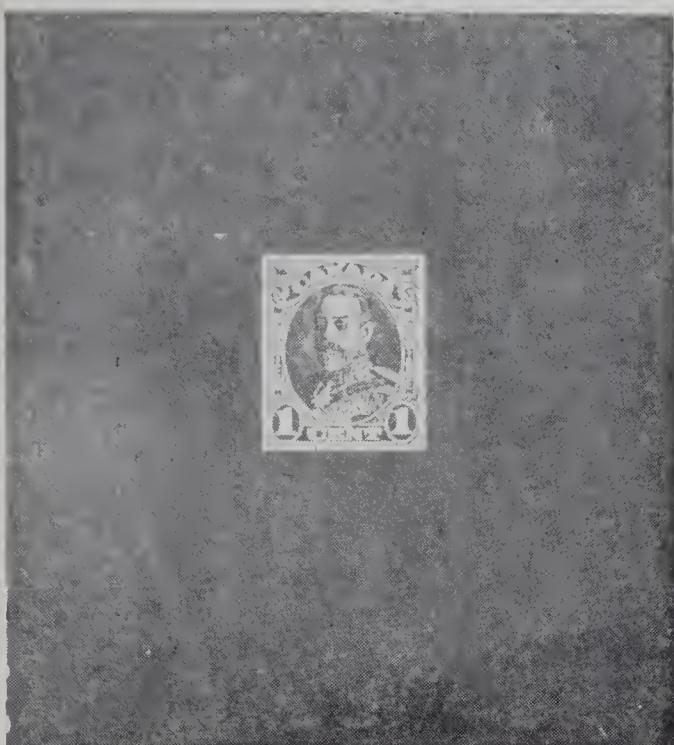
147TC2. 12 Cents.

Trial color small die proof.

- a. on card, stamp size
slate-black (71o/5)

(To be continued.)

Information Needed



Among the cuts the late Dr. Clarence Brazer had made for articles intended to be published in the ESSAY-PROOF JOURNAL, but which were never used, were the three illustrated above. There is no doubt that these represent essays for the 1928-1929 Scroll Issue that he had seen.

Will anyone who may have these essays in his collection or has seen them please communicate with the undersigned in order that they may be included in the Society's revised B. N. A. catalog.

KENNETH MINUSE, *Chairman*
Catalog Committee
1236 Grand Concourse
New York 56, N. Y.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

By Kenneth Minuse

H. R. Harmer Ltd., London, England. Sale Of Jan. 6-8, 1964.

Canada

1851	12p black, plate proof on India, vert. "Specimen" in red	1P3S.v.r.	103.60
	1p blue, Bradbury, Wilkinson Victoria Head essay on wove paper ..		29.40

Newfoundland

1866	5c black, plate proof on India, block of 4	26P3	36.40
	10c black, plate proof on India, block of 4	27P3	25.20
1923-24	20c blue, trial color small die proof on wove paper dated in mss. "12/3/24" and marked "appd" and initialed	143TC2	37.80
	5c gray, trial color proof on wove paper	135P	33.60
1929-31	3c brown, large die sunk proof on paper	165P1	33.60
1932	1c green, large die sunk proof on paper	183P1	33.60
	24c blue, large die proof on unwmkd. paper	210P1	47.00

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of Jan. 15-17, 1964.

New Brunswick

1860	5c brown, Connell plate proof on India	5E	26.00
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Newfoundland

	1p-1sh black, complete set Perkins, Bacon reprints on stiff yellowish wove paper with silk threads	1-9TC5	26.00
1911	6c black, trial color plate proof on glazed card, horiz. pair . . .	109TC4	14.00
	8c black, trial color plate proof on glazed card, horiz. pair . . .	110TC4	14.00
	9c black, trial color plate proof on glazed card, horiz. pair . . .	111TC4	14.00
	12c black, trial color plate proof on glazed card, horiz. pair . . .	113TC4	14.00
	15c black, trial color plate proof on glazed card, horiz. pair . . .	114TC4	14.00

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of Jan. 29-30, 1964.

Canada

	6p blue on wove paper, Bradbury, Wilkinson Victoria head . . .	22E-A	35.00
	6p purple, on wove paper, Bradbury, Wilkinson Victoria head . . .	22E-A	35.00
	6p brown, on wove paper, Bradbury, Wilkinson Victoria head . . .	22E-A	35.00
	6p black-brown on card, Bradbury, Wilkinson Victoria head . . .	22E-A	30.00
	6p bright blue, block of 4, Bradbury, Wilkinson Victoria head . . .	22E-A	125.00
	6p purple, block of 4, Bradbury, Wilkinson Victoria head . . .	22E-A	125.00
	6p black, block of 4, Bradbury, Wilkinson Victoria head . . .	22E-A	120.00
1855	½p orange, trial color plate proof on India	7TC3	15.00
1859	1c red, trial color small die proof, with cross hatching (Goodall)		
		14TC2g	100.00
	1c same as above, but in brown	14TC2g	87.50
	1c rose, plate proof on India	14P3	14.00
	5c vermillion, plate proof on India	15P3	22.00

	5c yellow, trial color plate proof on India	15TC3	22.00
	10c black-brown, plate proof on India	16P3	19.00
	10c red-violet, plate proof on India	17P3	14.00
	12 1/2c yellow-green plate proof on India, block of 4	18P3	40.00
	12 1/2c black, trial color plate proof on India	18TC3	17.00
1867	3c pink, large die essay National Bank Note Co.	25E-AB	55.00
1868	1 1/2 black, plate proof on India	21P3	16.00

By Falk Finkelburg

Vahan Mozian Inc., New York, N. Y. Sale of Dec. 31, 1963.

United States

Essays

3c dull yellow, 45x57mm.	Br. 33E-Ob	8.00
12c orange-brown (1) green (1) 55x55mm.	Br. 59E-Af	5.00
24c carmine, 62x62mm 62x62mm.	Br. E-Ak	7.00
3c blue, Trafton's Patent 45x40mm.	Br. 82E-D	36.00
6c brown, Natl. Bank Note Co., small die, thin	Br. 148Bd	8.00

Proofs

1851	10c green, type I, small die	13P2	35.00
1861	3c lake, plate proof on India	66P3	6.50
1870-71	3c green, plate proof on India on card, block of 4	147P3	9.50
	6c carmine, plate proof on India on card, block of 4	148P3	8.00
1898	1c-\$2 Trans-Mississippi, complete set large die proofs	285-293P1	260.00
1902	2c carmine, die I, large die proof	319P1	170.00
1909	2c lake, small die proof	320aP2	110.00

State Department Full Sheets

\$2 green and black on India, full sheet of 10 with plate No. and imprint		
\$5 same as above		
\$10 same as above		
\$20 same as above	lot	650.00

Atlanta Proofs

1869	30c scarlet and green on card	131TC4	56.00
	30c scarlet and blue on card	131TC4	35.00
	30c blue and brown on card	131TC4	35.00
	90c brown and blue on card	132TC	50.00

Herman Herst Jr., New York, N. Y. Sale of February 6, 1964.

10c 1863 Frac. currency, Liberty head, Amer. Bank Note Co. die proof on card with imprint	32.00
5c New York, proof on India, reprint from original plate	42.50
3c horiz. pair plate proofs on experimental paper with trial cancel	47.00
1c-90c complete set card proofs	34.00
1c black, fugitive starch color, plate No. 27 with imprint, block of 10	52.50
1c-90c 1869 set card proofs	40.00
12c essay, perforated and grilled with full original gum	9.00
12c block of 4 on India	14.50
1c black, Continental Bank Note Co., block of 16 with plate No. 12 and imprint	45.00
\$2 small die proof	17.00

The Netherlands Childrens stamps of 1948 (Scott's SP128) were designed by Eva Besnayo.

Van der Vossen essayed the designs for the 1949 issue of Netherlands Child Welfare stamps (Scott's SP135), the surtax for which was for the benefit of indigent children.

The Staatsdruckerei

A History of the Austrian Government Printing Office

(Continued from JOURNAL No. 81, Page 6.)

POSTAGE STAMP PRODUCTION

Except for the Post Horn series of 1945 for the U. S. Occupation Zone, which was printed by the U. S. "Staatsdruckerei" in Washington, D. C. (and which Viennese wags remarked "looked like it and thanks for taking the blame"), all Austrian postage stamps have been printed by the Staatsdruckerei in Vienna.*

This institution was founded in 1804. Johann Vinzenz Degen,† "Printer to the Government," started very modestly. By 1841 the personnel had grown to 115, and in 1850 when the first Austrian postage stamps were printed it counted 868 employees. From 1840 to 1867 the director was Alois Auer von Welsbach who invented the so-called "natural printing process" which became known as the "Auer" process. Briefly, this process is printing with metal or other plates that have received an impression (as by heavy pressure) of an object such as a leaf, lace, etc. Incidentally, Auer's son was the inventor of the Welsbach gas burner and has been honored on Austrian stamps.

In spite of many setbacks, such as in 1860 when government enterprises were unpopular and activities were sharply curtailed, the immense reduction of the complete governmental set-up in 1918, and the heavy damage suffered in the battle for Vienna in 1945, the Staatsdruckerei today remains an imposing undertaking with a thousand employees housed in two large buildings. As to the quality of the work—it has never suffered. In fact, each setback seems to have brought some sort of improvement which is reflected in succeeding issues of postage stamps.

The Staatsdruckerei was functioning fairly well by the time the first set of five stamps was issued. Since then more than a hundred separate issues have been released, including the numerous commemoratives since 1920. In addition, there were six air mail, five postage dues, the telegraph stamps of 1873, 12 newspaper stamp sets, five special handling stamps, newspaper tax stamps, the various corresponding issues for Lombardy-Venetia and the many revenue issues. Between 1867 and 1914, 11 regular postage and two dues sets were issued for the Austrian post offices in the Levant. During World War I the military had four general, one postage due and six separate issues for the occupied areas of Serbia, Italy, Montenegro and Romania. Bosnia and Herzegovina, occupied in 1878 and annexed in 1908, received 18 regular, one newspaper, one special delivery and two postage dues series.

The excellent work soon found favor throughout the world, and many foreign governments ordered their stamp supply in Vienna. It was to be expected that the Staatsdruckerei would prepare the stamps of Liechtenstein because its postal affairs were administered by Austria. It was different with Serbia (1866), Persia (1876), Albania, Bulgaria, Siam, Turkey, Iceland and Indonesia, all of whom had stamps printed in Vienna at some time or other.

Many designers and engravers schooled and trained in Vienna found employment with foreign governments. Leaving their homeland was not disloyalty and probably never their desire, but a shrinking Austria could not possibly absorb so many superb artists. Their ability was clamored for everywhere. They continue their tradition, and the philatelic world is the richer for their emigration.

* Up to the time of this writing; i.e. 1954.

† Also known as Joseph Vinzenz Degen.

Postage and revenue stamps are by no means the sole product of the Staatsdruckerei. The many hundreds of postal cards (during the last few decades with scenic views in rotogravure), the stamped envelopes, and telegraph, telephone, pneumatic post, postal savings, money order and tax forms and blanks were printed there. A special department publishes books on various subjects, with each a delight to the booklover. A splendid example of what books can be had are *100 Jahre Osterr. Briefmarke, Die Magie des Kupferstiches* and *Das Österreich-Buch*. The last, with more than 500 beautiful colored illustrations and plates within 544 pages of text sets one wondering how it is possible to publish something of this magnitude for such a nominal price.

Judged by modern methods, the printing processes employed up to the end of World War I were rather elementary. Almost all 19th century issues were typographed (raised printing surface) and reproduced by the electrotype process. Nevertheless, fairly satisfactory results were obtained, particularly in the issues before 1863. After 1890 the higher values were engraved by means of the intaglio process.

These simple processes continued to be used until the start of the present century. The results were neither particularly artistic nor technically outstanding. The turning point, and it was revolutionary, came in 1906 with the preparation of the landscape series for Bosnia. Here, for the first time, scenic views with all details were reproduced on the small surface of a postage stamp, yet retained the full effect of intaglio. The new development was copperplate engraving. This process prepared by artists of the Staatsdruckerei was so satisfactory from every standpoint that it was adopted universally.

From then on, first-rate artists were called upon to design the postage stamps of the entire world. The 1908 Jubilee Series attracted almost as much attention as did the Bosnian landscapes. Although most values were typographed, the layout and ornamental frames created an appearance of miniature paintings. The designer, Koloman Moser, and the engraver, Ferdinand Schirnböck, established themselves as undisputed leaders in this new art form. It is doubtful whether Schirnböck has been matched anywhere, at least with the quantity of output. (See "Ferdinand Schirnböck, Engraver," by A. P. Banham in JOURNAL No. 75, Vol. 19, No. 3.)

World War I cut sharply into this high level of performance. The war issues were no worse than the preceding ones but fell short of the expectation that each succeeding issue should surpass the previous one. What might have been was clearly shown in 1922 with the appearance of the first charity set. A trail was blazed with the composers, followed by the cities and child welfare issues. Four years later, in 1926, the Nibelungen issue won first prize in New York as the most beautiful stamp on display at the exhibition. This was followed by the presidents, poets and artists.

In 1933 the photogravure process was utilized for the Ski Concourse Issue. This process lends a finer appearance to the stamps, employing tiny dots instead of the fine line of the engravings. The same process was used for the Relief of Vienna and the Mother's Day issues of 1935 and 1936. Yet, typography continued to lose ground rapidly, even for the reproduction of ordinary issues.

The German occupation in 1938 temporarily interrupted the production of Austrian stamps as such. The printing office, still retaining its original name, was used to print German stamps and those for the occupied territories. The work apportioned to the Vienna office increased in direct ratio with the effect of Allied air attacks on the Berlin counterpart.

With the restoration of Austrian sovereignty and after furious battles in Vienna proper, the Staatsdruckerei was in a sad state of affairs. Direct hits all but completely destroyed the buildings, installations and equipment. To meet an immediate need for stamps, existing "Hitler heads" were ordered surcharged by private firms. Not only

could be the Staatsdruckerei not print stamps before the extent of the damage could be ascertained, but it was necessary to "dig out" first.

The privately surcharged heads were soon replaced by overprints on less offensive stamps done by the hastily repaired Staatsdruckerei. U. S. occupation forces used the post horn series in their sector (as printed in Washington), while the Russians lived off the land and had an issue prepared in Vienna in November 1945, the higher values being engraved in the traditional manner. Whatever would work was used; some stamps were typographed, others offset lithographed and as stated, even copperplates were managed. By September 1945, with superhuman efforts, some semblance of order was restored, enough at least to issue a charity stamp in photogravure.

On November 25, 1945, the first postwar series of Austria, valid throughout its territory, was issued. Depicting scenic views of the country, this set is significant by marking the final disappearance of typography in the reproduction of stamps. This outmoded process hence will be employed only occasionally, and then in connection with the more up-to-date photogravure (line screen) process. When especially fine effects are desired, copperplate remains king.

The effects thus obtained are the more noteworthy since, until recently, the Staatsdruckerei didn't own a "universal press." In 1911 such a press was used, a so-called "Gandenbergs" machine, but had to be discontinued in 1918. The new economy resulting from the dismemberment occasioned by the war that left a mere remnant of the former empire could not find it economical to operate such machinery geared for enormous production. Reverting to the original flat-bed presses and the rotary which came into use at the turn of the century, Austria managed to produce superb stamp issues. In 1949 a large "universal" (perfecting press) was acquired, a so-called "Gobel" press which once more enables Austria to employ all reproducing techniques on a single machine, gumming and perforating the stamps at the same time.

The tradition of issuing at least one charity set yearly was resumed. The noteworthy results are common knowledge. In some instances several printing processes were employed for a single stamp, an outstanding example being the "flowers" where typography and copperplate engraving were combined to create the nuances of shades and halftones.

(To be continued.)

Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York 56, N. Y.

Members Admitted

1016	Schober, Dr. Joseph E., 85-56 167 Street, Jamaica 32, N. Y.
1017	Blue, Lt. William E., 34 Gross Drive, Loring A. F. B., Maine 04750
1018	Masters, Robert C., 824 Westwood Place, Falls Church, Va. 22043
1019	Rothstein, Dr. Leonard M., 2409 Sylvale Road, Baltimore 9, Md.

Change of Address

482	Marle, Hon. George C., to 620 Dorchester Blvd., West Montreal 2, Canada
999	Vooys, Daniel W., to P. O. Box 187, Canajoharie, N. Y. 13317
1013	Hill, Mrs. Adolph B. Jr., to 4944 Lindell Blvd., St. Louis, Mo. 63108

Enumeration of Membership

Members reported in Journal No. 81	249
Gains	4
Losses	none
Net membership in this Journal No. 82	253
Non-member subscribers	16

Reports of Society Monthly Meetings

JOSEPH G. REINIS, *Chairman* KENNETH MINUSE, *Secretary*

Meeting of January 22, 1964. Present: Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Blanchard, Cohen, DeGenring, Feldman, Finkelburg, Jacobs, Minuse, Morris, Reinis, Sellers, Weaver and our guest, Mrs. Weaver.

This was Jefferson Night. Many rare and unusual items relating to Jefferson were shown by *Mrs. Rae D. Ehrenburg, Mr. Ralph R. Weaver, Mr. Thomas F. Morris and Dr. Julian Blanchard*, among which were the following:

Die proofs in different colors of the 5c 1861 August issue, plate proofs in blocks of 20 in different shades and blocks of four of the regular issue; blocks of six of all five colors of the Atlanta printing; several essays of the 5c frame with the 12c Washington portrait in different colors; many essays of the 10c value with different Jefferson portraits in several colors for the 1870 issue; also many essays and proofs through 1898 with Jefferson portraits; and a number of proof and issued bank notes showing portraits of Jefferson.

There was a very fine showing of the 10c value only of the nine Departments of the Official stamps, including large die proofs, plate proofs on India and on card, the Atlanta and Goodall printings in all colors, blocks of four of the Agriculture, Interior and Treasury Departments, a pair of the Executive Department, and plate number and imprint strips of the War and Navy Departments. Covers included a State Department on a mourning cover to London, an Interior Department to France and one to Germany, a Treasury Department franked with a pair in combination with a 3c and a 2c to London, and a War Department franked with a single and a 6c stamp.

Also shown were the following:

Free franks of Jefferson and most of his cabinet members.

Stampless covers from Williamsburg and Charlottesville, Va.

A selection of covers and a variety of cancels of the 1851 5c imperforate (first Jefferson U. S. stamp), including the "worn plate" variety, a proof on stamp paper, and a sampling of trial color proofs.

From the 1857-1861 issues, covers and cancel varieties, highlighted by an imprint and plate No. 2P block of eight of the original plate proof on India (Scott #30P), matched by an imprint and plate number vertical strip of four of the 1875 5c orange brown reprint (Scott #42) from which the Scott listing was derived.

From the 1861 issue, the large die essay and the 5c stamp of the August issue (Scott #57), together with an original essay in black on ivory proof paper of the vignette with light background (Brazer 57E-Aa, die 1).

N. B. N. Co. trial color proof in black (with No. 442) of Scott #67T, with Southgate die proof in buff, and a selection of covers, cancel varieties and colors, and color varieties of the 5c buff (Scott #67).

The 5c red brown and brown, on and off cover, in cancel varieties and unusual usage; also a large die proof of #76 and a trial color proof in orange yellow, with plate proofs and specimens.

A selection of the 10c blue and 10c rose Confederates (#2 and #5) on and off cover and mint.

The 1867 grill (#95) on and off cover.

A mint pair of the 5c light brown 1875, and a sprinkling of Atlanta trial color proofs throughout the preceding and the following bank note issues.

In the 1868 issue, small numeral plate essays, hybrid large die essay, shades of plate proofs, the inverted center proof, Atlantas, and mint and used specimens of the "Declaration of Independence" stamp, Scott #120, and #130 reprint.

In the 1870-71 issue, mint, used and on cover of the N. B. N. Co. grill, Scott #139; large die proof and color varieties of plate proofs of #150, and of the 1873 issue (Scott #161), with mint, cancel varieties and on cover.

In the 1879 A. B. N. Co. issue, a wide variety of usage of Scott #187 and #188, with and without secret marks, with a whaling cover of #187.

In the 1881-82 A. B. N. Co. issue, a large die proof, plate proofs and specimens, multiple mint pieces in shades, and a wide variety of cancel usage on and off cover (Scott #209).

In the 1890 issue, plate proofs on India and on card in black of the 30c Jefferson, the first to use the Ceracchi bust for a vignette; mint, including an imperforate vertical pair, and used.

In the 1894 issue, a large die proof, and mint and used of the 50c orange, including Philippines and Guam overprints.

In the 1902 issue, 50c with new vignette, a large die proof and mint and used pieces.

In the 1904 Louisiana Purchase issue, 2c carmine, an incomplete die essay in black (unique according to Brazer), a large die essay in carmine, the stamp in multiple mint pieces, and a first day cover.

POSTAL STATIONERY

A sampling of the Reay envelopes entires, mint and used, and the War Department Reay and Plimpton issues, all 10c denominations.

A showing of all the Jefferson vignette postal cards, including:

1885 issue: untrimmed relief die essay, trial colors in brown and black on heavy card, production samples in a variety of colors.

1886 issue: recess engraved die essay on India, mounted on card; untrimmed relief-engraved die essay and die impression with raised colorless embossing, all of the complete design; also a showing of the 1886 ink essays, including a collection of 22 different colored cards using Wade's vermillion ink; also paste-ups, baby joker card, and double impression varieties.

1894-97 issues: highlighted by unlisted mint double incomplete impressions variety, territorial overprints, and Philippines usage.

20th century issues: a mint copy of the UX27d, recut die on grayish card; also mint, used abroad and used domestically copies of the single-line Washington surcharge of the 1920 city type cards.

This was without doubt the largest number of Jefferson essays and proofs seen at one time by any of our members present.

Meeting of February 12, 1964. Present: Mrs. Ehrenberg, Messrs. Altmann, Blanchard, Brooks, Cohen, Holton, Minuse, Morris, Reinis, Rice, Schober, Sellers and Weaver.

Burton Sellers gave us some interesting information about a little known bank note engraver, DeWitt Clinton Hay, who was a member of the firm of *Wellstood, Hay & Whiting*, one of the seven uniting in 1858 to form the American Bank Note Co. This was contained in an article published Dec. 1, 1963, by the Historical Society of the Tarrytowns (1 Grove St., Tarrytown, N. Y.), which Mr. Sellers read to us, and which we quote here in full:

* * * * *

**DeWitt Clinton Hay
(1819-1887)**

When Mrs. DeWitt Clinton Hay died, among the bequests left to the Historical Society of the Tarrytowns was a collection of her husband's water color paintings. These were all made about a hundred years ago, before the Hays came to Tarrytown. They had travelled much, spending long periods in the Holy Land, the Near East, and in Europe. Most of the water colors were painted in these regions.

He was a bank-note engraver by profession and his pictures show the engraver's influence in minute scale and fine detail. The subjects he frequently chose—mountains and water—may reflect somewhat his early environs at Lake George.

DeWitt Clinton Hay was born about 1819 at Caldwell, New York, at the southern tip of Lake George, where his father, William Hay, practiced law and published a newspaper. The family later lived in Glens Falls and in Saratoga. Nothing is known of young DeWitt's education or occupation in his earlier years. In 1850, however, he was an apprentice with Rawdon, Wright, Hatch & Smillie, engravers, in New York. Two years later Hay was a partner in the firm of Wellstood, Hanks, Hay & Whiting, where he specialized in bank-note engraving. Among his associates and well known to him were Alfred Jones and James Smillie, two of America's finest and best known engravers of popular art.

Living and working in New York, Hay prospered. He had service in the Civil War and is said to have been with the "8th National Guard", but the record has not been located. It was probably after the War that he married Marietta, daughter of Captain Augustus and Caroline (White) Pickering of Sackett's Harbor, at the mouth of the Black River on Lake Ontario. Lieutenant-Governor Allen C. Beach of New York was Mrs. Hay's brother-in-law.

The Hays came to Tarrytown about 1872 and lived at 19 Grove St., now the Christian Science Church. They had no children. Travel and art were their principal interests; they seemed happy in each other's company and were not active in the local community. Mr. Hay (his wife called him "Dee") died July 22, 1887. She made one more trip abroad—alone—and then withdrew to await the end. It came February 13, 1901.

Mr. Hay left his personal library of two thousand books to help establish a public library in Caldwell, New York, his birthplace. This was not accomplished until 1906, but today the Caldwell-Lake George Public Library has his books, some of his paintings and engravings, his engraver's tools, and other memorabilia. He had wanted the library to be a memorial to his father, so it would please him if he could know that today in the library, over the fireplace mantel, hangs a painted portrait of William Hay.

Mrs. Hay left her home and contents and a sum of money to maintain it to the Historical Society of the Tarrytowns. The Society has many of her personal possessions—jewelry, table silver, and a diary of a year's tour abroad. Found in the home were Mr. Hay's water colors, described above, and his collection of several hundred lithographs, etchings and prints of engravings, mostly foreign, including many very beautiful and interesting subjects. She left a campanile and a set of chimes to her native Sackett's Harbor, and she remembered also the hospital at Saratoga Springs.

* * * * *

Since comparatively little has been written or known about this artist, it was suggested that some of our members visit the Tarrytown Historical Society, where other information might possibly be obtained, from which a more complete biography of Hay might be prepared for our JOURNAL.

Thomas F. Morris exhibited many unique and unusual essays and proofs from his 1870, 1873 and 1881 United States collection. Included were eight essays in different colors of the 1c Franklin with portrait facing right, large blocks of 12 and 30 of the 1c value, Atlantas in blocks of four of all values, essays of the 2c value with portrait of Perry, original wash drawings of most of the 1870 stamps, large blocks of the 2c, 6c and 7c values, large die proofs of the 3c in different colors, and a great many large die proofs of the 6c and 7c in different colors.

Foster W. Rice showed some miscellaneous papers connected with the Warner and Nichols families of early New York City and Greenfield Hill, Connecticut. Among these were a certificate used for a number of years by Chief Justices of the Supreme Court (appointments as Attorney-at-Law) with a vignette designed and published by Gideon Fairman, at Albany about 1792. Another item was a certificate used by the New York Historical Society about one hundred years later, which had a design of Henry Hudson entering New York Harbor in 1609 engraved by A. B. Durand and printed on paper watermarked "Crane & Co., Dalton, Mass., 1882". Mr. Rice also exhibited a number of worthless bonds and stock certificates with vignettes showing the beautiful work done by the engravers around the turn of the last century.

Sol Altmann displayed a specialized collection of essays, proofs and patent papers pertaining to the U. S. 1861 issue. Highlights were the Macdonough, Loewenberg, Wyckoff, Steel and Bowlsby patents which had to do with safety papers, inks and cancellations.

There were trial color plate proofs, blocks of four on India paper, large and small die proofs, including the rare 1915 printings. The Francis patent was represented by a very rare block of 12 (2x6) with plate No. 6 and imprint of the National Bank Note Co., with the chemical stain to prevent washing off of the cancellation.

Dr. Blanchard showed a portion of his special Lincoln collection, in recognition of Lincoln's birthday. The selections comprised bank notes, checks, postage and revenue stamps, postal cards, tickets of admission, etc., all showing Lincoln, in addition to a number of special engravings accompanying his portrait, such as his Gettysburg Speech, the Proclamation of Emancipation, and his famous Letter to Mrs. Bixby. There was also a set of seven lithographs depicting the funeral rites in New York City for the assassinated president as the remains were en route from Washington to Springfield, Illinois.

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting or Convention of the Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1964 shall be held at the Shoreham Hotel, Washington, D. C., on September 19, 1964, at a time and place to be posted on the bulletin board in the lobby of the hotel and will be in session until all business which may lawfully come before the meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws, shall constitute the agenda.

KENNETH MINUSE, *Secretary*

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The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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